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THE OLD AND NEW HOLY ALLIANCE.

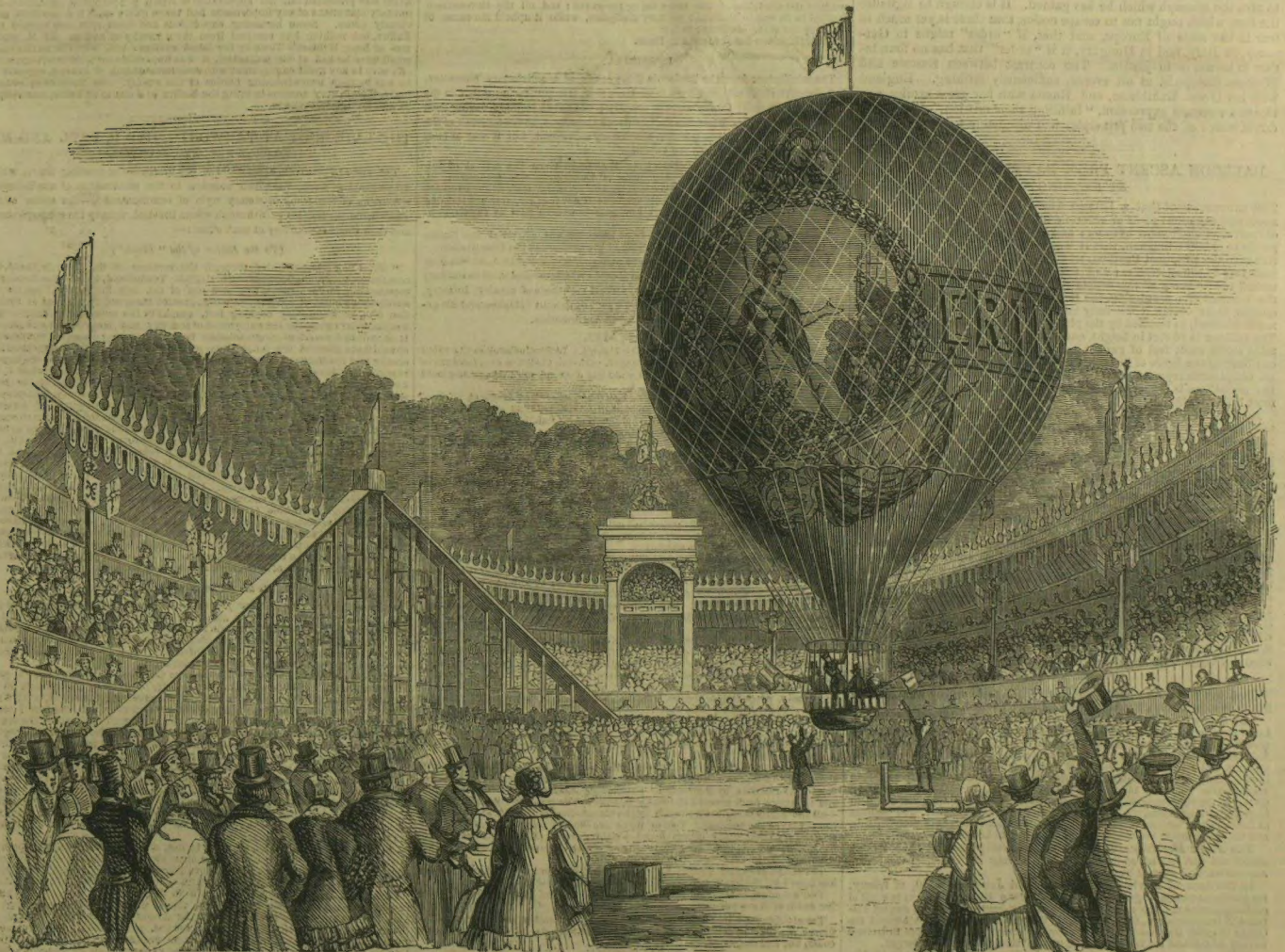
THE state of Europe at the present time suggests curious matter for reflection. Englishmen are accused of never paying much attention to foreign politics; and, although the excitement consequent upon the convulsions which followed the memorable month of February, 1848, for awhile deprived the accusation of its former truth, there has been a lull during the past twelvemonths, in which the Britannic mind has relapsed into its ancient indifference. "One thing at a time, and that thing thoroughly and with the whole heart," is the rule with the English public, both in politics and in pleasure; and the Exhibition—its wonders and its beauties, its present and future purposes—is the only theme upon which writers have lately cared to write, or about which readers have delighted to read. But this very Exhibition, which is itself the most remarkable incident in the contemporary history of Europe, might well serve to recal the vagrant attention of the public to the remarkable events that are taking place on the Continent. In Hyde-Park we have inaugurated what might justly be called the Holy Alliance of Nations. Another and very different sort of Holy Alliance among Sovereigns has been simultaneously inaugurated elsewhere.

Two great principles always agitate the world—the principle of change for the better, and the principle of stability lest in changing we change for the worse. At one time—not far distant—Paris

was the great seat and focus of the first, towards which the hopes and aspirations of those who dreamed of popular progress and of liberty were constantly directed. By some means, St. Petersburg became the seat of the antagonistic principle, of the *vis inertia*, although Russia, in her views of self-aggrandisement, was anything but a fair representative of it. But within the last year matters have greatly altered. Paris has ceased to be the metropolis of European freedom, and St. Petersburg has become more than ever the home and centre of absolute conservatism, or conservative absolutism. The reason for this was, that Paris was theoretical, and not practical. The men who vaulted at a bound into the Government of that country, proved false to their own principles; and France, with all her high aspirations and her ardent struggles, became, after one year's trial of the Republic, a country in which happiness was nowhere to be found, and in which freedom was absolutely non-existent. The French ceased to have faith in their own idol and longed even for the most stringent of tyrannies, to put an end to anarchy and incertitude, as "Order" became a passion with the French; and the very name of "liberty" lost its charm for a people who so short a time previously overturned a dynasty in the hope of securing it. While Frenchmen thus made themselves the supporters of "order" at home, they, by a strange treason to their own interests and antecedents, no less than to the cause of justice and humanity throughout the world, constituted themselves the friends of "order" abroad, and sent an army to quell the most

noble effort ever made by any people to secure their independence. In despatching their legions to Rome to overawe the Roman triumvir, and to restore the antiquated tyranny of the Papacy, the French destroyed not simply their own character, but the hopes entertained of them by the popular party in all the countries that struggled for a national existence.

But by this time it became a little more generally understood than it had previously been, that constitutional freedom was not the growth of a day—that it was practical, not theoretical; that the nations of Europe which had received the blessing, were working, and not fighting nations; and that the benefits they enjoyed were the result of long training, of patient experience, and of an industrial no less than of a moral education. It was felt that our old England was in reality the only free country in Europe, Belgium and Holland, perhaps, excepted; and that, with our widely-stretching commerce, our incessant activity, our wealth diffused in every part of the world, our steam-ships on every sea, our lines of communication to the remotest parts of the earth, our capital, our skill, and our energy, no less than our great mechanical and scientific triumphs, we were in reality doing more for the great cause of peace and liberty, and the consequent advancement of the human family, without talking or making any fuss about the matter, than ever had been done by any other people. The idea of a great international Exhibition of Arts and Industry, to be held in London—the only spot on the surface of the globe where such an Exhibition



ASCENT OF MR. HAMPTON'S "ERIN-GO-BRACH" BALLOON, AT BATTY'S ROYAL HIPPODROME, KENSINGTON.—(SEE NEXT PAGE.)

was possible—was opportunely started at this time, and London became, to a greater recognised extent than ever, the real capital, not alone of the world's material civilisation, but of the spiritual idea of progress and improvement. London, with its Crystal Palace, is now doing this great work. Its means are alike intelligible and agreeable. To the World's Fair have come the world's citizens, to behold the spectacle of a country, where there is freedom of speech, of writing, and of public meeting; where the law secures the rights of the meaneast; where myriads may congregate without danger to the public peace or to private property; where the principle of loyalty is based upon reason no less than upon affection; and where, in one vast building, one of the most beautiful ever raised upon the earth, and as novel as it is beautiful, people of all climes and tribes and races have sent the contributions of their skill in friendly rivalry, to learn the great lesson of their mutual dependencies; to see, to know, and to respect each other; to wipe off the thick incrustation of old error that had gathered upon their minds in the isolation of their former settlement, and to prepare the way for the coming of that promised time when swords shall be turned into pruning-hooks, and men shall make war no more.

But, in the meantime, and while the attention of the people of this country has been almost exclusively devoted to this great gathering within our shores, the antagonistic movement has not stood still. It has been unnoticed, but not inactive. If, turning from the Crystal Palace and the congregation of the world in the west of Europe, we look to the east, we shall find, that, while the industrial spirit has been in the ascendant here, and has gathered to itself the sympathy of all those who have faith in humanity and indulge in the hope that the manifold evils which afflict it are capable of much diminution, if not of eradication, the military, the anti-democratic and anti-industrial principle has made an inroad into the very heart of Europe, and fixed itself in places where its existence was long dreaded as the greatest of calamities. Russia—a power which is evidently determined to play a great part, perhaps for good, but many think for evil, in the future history of the world—has taken advantage of the events that succeeded the convulsions of 1848 to fix her grip on Germany. And had it not been for her aid, the empire of Austria would have gone to pieces from its own rottenness, if not from the vigorous assault of the Hungarians. Austria only exists by the perilous friendship of a rival power. Within the last few days, Prussia has been drawn into the same vortex; and the Emperor Nicholas is virtually lord, master, and arbiter of the destinies of the whole of Germany. The King of Prussia played a false game, and lost it. He might have been the benefactor of Germany. He might have secured to Fatherland the blessings which her wisest and best sons have long and ardently struggled to obtain; but he proved a selfish blunderer, and threw away all his grandest opportunities. The result is, that he also is a suppliant for the friendship and support of Russia, and that the Emperor Nicholas, having yoked Francis Joseph I. to his triumphal chariot, has done the same by Frederick William IV. The sword is now the only emblem of Government in all Germany, and through every part of Europe where Russian influence is paramount. Within the last few days the two Sovereigns have met at Warsaw. The meeting, considering the part which has been played for the last three years by the King of Prussia, must have been excessively humiliating to the one, and highly triumphant to the other. A similar meeting between the Emperors of Russia and Austria is about to be celebrated at Olmütz; and an alliance, of which the objects cannot but be anti-popular, and to be supported by immense standing armies over the greater portion of Continental Europe, has by this time been inaugurated. We shall not indulge in any speculations as to how long this state of things may last, or attempt even to divine to what ulterior uses the Czar may seek to turn the triumph which he has gained. It is enough to signalise the fact, which ought not to escape notice, that there is yet much to fear in the state of Europe, and that, if "order" reigns in Germany, in Italy, and in Hungary, it is "order" that has no foundation in nature or in justice. The contrast between Eastern and Western Europe is, at all events, sufficiently striking. England with her Great Exhibition, and Russia with her great armies, are, to use a common expression, "fulfilling their mission." We cannot doubt which of the two principles will ultimately prevail.

BALLOON ASCENT FROM BATTY'S HIPPODROME, AT KENSINGTON.

THE announcement that a Balloon Ascent would take place from this novel and capacious place of entertainment, attracted a vast multitude of spectators on Monday evening; and at five o'clock, so eager were the public to obtain admission, that it was with difficulty we gained an entrance to the Elliptical Pavilion, which is said to be capable of accommodating 14,000 spectators; and the proprietor had an opportunity of testing the accuracy of this estimate, as it was filled in every part. At the moment of our entering, the Balloon was filling rapidly; and at a quarter to six o'clock it was fully inflated, when its size and beauty were much admired, as testified by the plaudits of the thousands of spectators. The Balloon is 200 feet high, and 120 feet in circumference, and contains 10,000 cubic feet of gas, as decorated by large and brilliant lanterns, one bearing the figure of Britannia with the national emblems, the other an emblematic representation of Hibernia and her wolf-dog; between the medallions is inscribed "Erin go bragh" in silver; the whole had a most brilliant effect.

All things being ready by six o'clock, Mr. Hampton, the aeronaut, took his seat in the car, accompanied by two gentlemen. When the signal was given, the ropes that confined the Balloon to earth were cut off, and she ascended majestically into the air amidst the acclamations of the spectators. The clearness of the evening enabled the Balloon to be seen distinctly upwards of an hour; it then entered the clouds; and after continuing in the air upwards of two hours, the aerial travellers descended in safety a short distance from the New Cross railway-station, Mr. Hawkins and our gentlemen connected with the station rendering them the most prompt and kind attention.

Mr. Hampton describes his Balloon as the largest but one in the world, and the first ever made in Ireland; the cost of its construction was defrayed by public subscription of the inhabitants of Dublin, who presented the Balloon to Mr. Hampton in place of one destroyed by fire, when descending after an ascent from the Portobello Gardens, October 14, 1844. The silk was manufactured in Dublin, expressly for the Balloon; it is very closely woven, and consists of 500 yards, 42 inches wide, cost £200. The net was made by working in 150 brass eyes or thimbles; it is not attached, as on the old plan, by being tied to the hoop, but by means of toggles, which renders the descent easier.

Last week an excellent specimen of the male species was shot on the estate of S. M. Peto, Esq., M.P., at Somerleyton, near Lowestoft.

LOWESTOFT.—The herring and mackerel fisheries from this port have been much more prosperous this year than last. The nucleus of a trawling fleet has just been established here, they being the property of Mr. Peto, M.P., and Captain Andrews. Seven boats are now constantly employed on the grounds, and are developing results of a most satisfactory kind. The importations of cattle, &c., from Herts and Salun increase weekly. The Cumberland brought over last week 20 head of oxen, 5 horses, 3 pigs, and other goods. Owing to the very superior power of this vessel, combined with her excellent internal arrangements, the cattle are landed in first-rate order. The facilities at Lowestoft for landing them are admirable—a walk of less than twenty yards, and the beasts are in the trucks and on their way to the market.

The Essex Herald states that it is now fully decided that Prince Albert will visit Ipswich on the 3rd of July, during the sitting of the British Association, and sleep at Strubland Park.

In the case of Lewis Joel, convicted in January, 1850, of felony, for having uttered counterfeit Bank of England notes, a bill of exchange, knowing the same to be forged, and sentenced by Judge Jelf, to be transported to Sir George Grey, the Home Secretary, has advised the Queen to grant Mr. Joel her Royal pardon, the result of two verdicts in Ireland having established his innocence. Mr. Joel's acceptance was not forged.

Good cider is now selling in the neighbourhood of Taunton at 30s. hoghead.

FOREIGN AND COLONIAL NEWS.

FRANCE.

Louis Napoleon has again thrown down the gauntlet of defiance to the Legislative Assembly, or at least that large section of it that is opposed to such a revision of the Constitution as would prolong his tenure of the Presidency of the Republic, and thus put off to a remote period, if not for ever, any chance which the Princes of the ex-Royal family, whether Bourbon or Orleansist, may fancy the present unsettled state of things offers for the restoration of the Monarchy in one or other of their persons.

The occasion of which Louis Napoleon availed himself for this demonstration was the opening of the railway at Dijon, on Sunday last. The Vice-President of the Republic, the President of the Chamber of Deputies, the President of the National Assembly, and other persons of note were present at the banquet which followed the ceremony of the day, and the effect produced upon them by the bold language of Louis Napoleon is described as astounding. The mass of the most natural adversary of the one and the other that has placed her here, the speech was as follows, with the exception of the last paragraph, referring to the Assembly, which was of a more violent character as spoken by the President; the modified report, which the authorities allowed to be published, being that given below:

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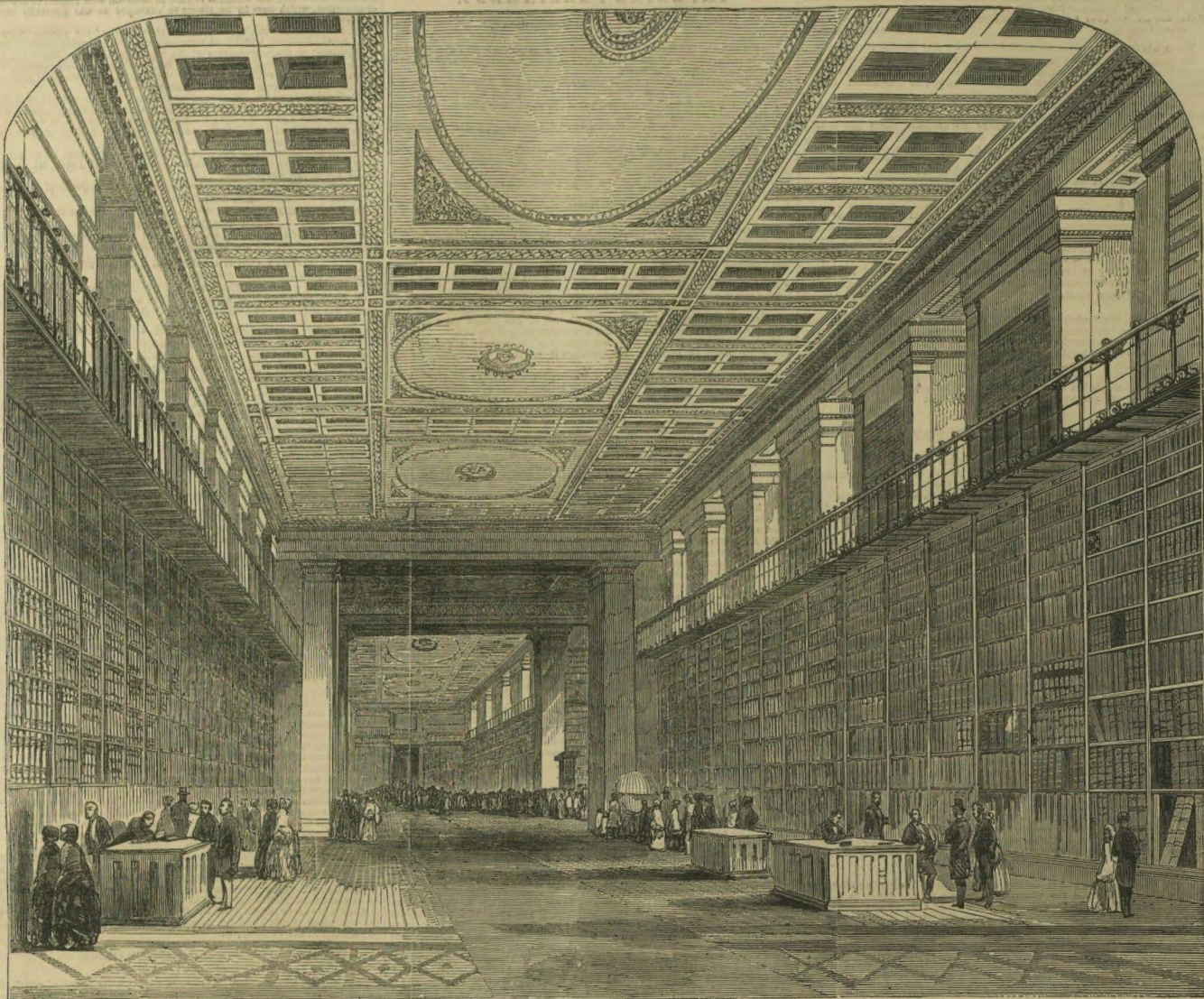
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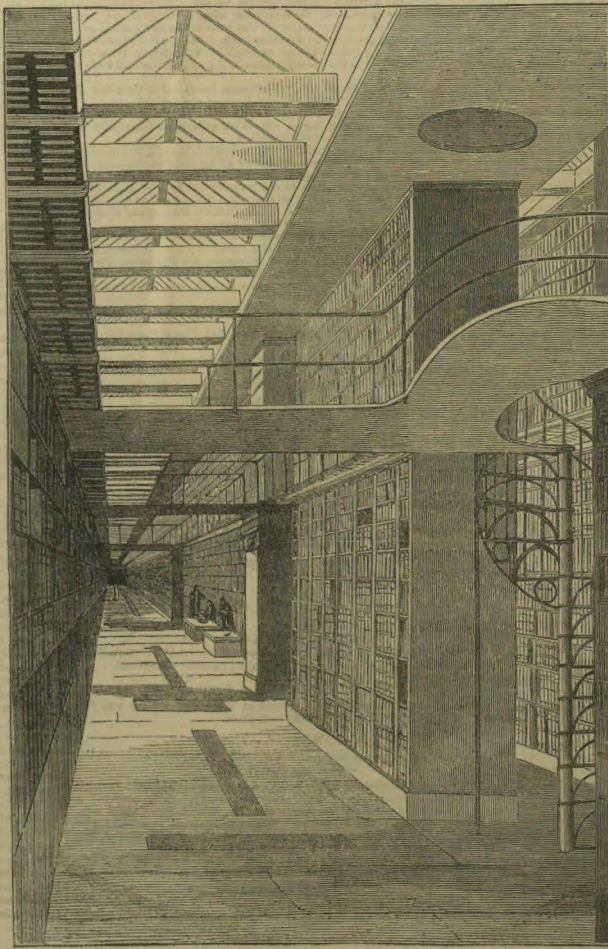
"I wish that those persons who doubt of the future had accompanied me



BRITISH MUSEUM.—THE ROYAL OR KING'S LIBRARY.

Latin MS. of the Bible, for some time supposed to have been the property of Charlemagne; while immediately opposite are two rolls of the Hebrew Scripture, in a similar case. In two table cases, right and left of the door, leading out of the room, which we now approach, are several MSS. of almost priceless value. The most remarkable, though far from the most beautiful of these, is the celebrated Codex Alexandrinus, the most ancient copy of the Greek Bible known to exist. It is in four volumes, and written on parchment in what is called the uncial character. Beside it is the no less famous Durham book, being a copy of the Scriptures in Latin, with a commentary in Anglo-Saxon, illuminated in a most wonderfully elaborate and beautiful style, and supposed to have been written between the years 690 and 720. But the finest of all these treasures is in the right-hand table case. It is a splendid MS. of Valerius Maximus, illuminated in a style of surpassing beauty and richness, and exciting astonishment, no less by the vivid colouring of the scenes than by the extreme accuracy and finish of the drawing. We need scarcely add, that its value is inestimable. In the next compartment are two or three of the exquisitely illuminated Missals, "by monkish labour wrought." It should be mentioned, that the public are here confined to the middle of the room by temporary barriers of rough deal; the presses in which the volumes stand not being guarded with glass doors, as in the Grenville Room.

Passing between two lofty oak doors, beautifully inlaid with bronze, we next enter the Royal or King's Library. This magnificent gallery is, as will be seen from our Engraving, of considerable, perhaps disproportionate length, measuring from door to door no less than 300 feet, and occupying the remaining portion of the east wing. It is 41 feet in width, except in the middle compartment, where it increases to 38 feet, and is 30 feet in height—the uniform elevation of the whole suite of rooms. The floor is of polished oak, handsomely inlaid; and the ceiling, especially in the centre, richly decorated. All the presses on the ground-floor are protected by trellis doors of brass wire, which, with the bright brass railing of the galleries, add very much to the appearance of this splendid library. In each recess caused by the additional width of the centre are two Corinthian columns of polished granite, valued at £1000 each; the shafts being single blocks nearly 20 feet high, and 2 feet 6 inches in diameter. Here, the books being in safety, there are no barriers. This room contains, as we have before stated, the Library of King George III., said to have been presented by George IV. to the British nation. This noble collection is, as far as it goes, and for its size, the most perfect ever formed. It consists of about 80,000 volumes, comprising some of the rarest specimens of early printing, and is especially rich in valuable classics and the productions of Caxton's press. The number of historical, geographical, and topographical English works is also very great. In table cases on both sides of the centre are shown various objects of typographical and bibliographical interest. On one side is a compartment devoted to early Hebrew books; on the other, a similar compartment filled with Aldine classics on vellum, and numerous other treasures, such as *Domine Sampson* would have shouted "Prodigious!" for half an hour to behold. Along the whole length of the King's Library, on its eastern side, but rising no higher than the window-sills, is a supplementary gallery, lately erected, called very appropriately the Long Room, of which we



THE LONG ROOM.

give an Engraving, though the public are not admitted to it. It is devoted to the recent and daily augmenting accessions to the General Library.

From the King's Library we pass into a vestibule whence a staircase leads up to the Natural History department, and a door, which faces us, into the Eastern or first Reading-room. Thither the public are prevented from intruding by a barrier. So we turn sharp to the left, and passing some book-shelves fixed against the elsewhere blank wall of the vestibule, with a corkscrew staircase of dizzy height leading up to them—a melancholy evidence of the pressure for space—we enter the first room of the General Library. This is in part occupied by the collection bequeathed by Sir Joseph Banks (after whom it is named), consisting chiefly of natural history and travels. It is a room of moderate size, but giving, like the succeeding rooms, with one exception, an impression of unnecessary darkness as well as of loss of space above the gallery book-cases. Parallel with this, on its north or right-hand, side runs the second Reading-room. Our friends the barriers here join us again, and accompany us through the rest of the Library; but we have not represented them in the Engravings, because, although undoubtedly necessary for the preservation of the books, they are no ornament to the rooms. Here and there they have locked gates through which the *employés* have access to the books, and pass to and fro.

The next room in which we find ourselves, and which we enter from the Bank Room, at the south-east corner, is called the Great or Large Room—a sufficiently obvious appellation. It is a saloon of colossal dimensions, though much broken up by the recesses on each side, the projections forming which are terminated by square pillars supporting the roof. It measures 80 feet long and 90 feet wide, and occupies the whole depth of the north front, so that it is lighted with windows on both sides. From hence, looking in the direction we have come, we catch a glimpse of the Reading-rooms and their studious occupants, through the glass window that separates them from the Library, and through which the books are passed. On both sides of this window are arranged the volumes of the *supplementary catalogue*—the main body of it is in the recess on the left. Duplicates of both are in the Reading-rooms; the belief that there is no catalogue of the Library, or only one reaching to letter A, being a popular error. Tickets for the Reading-rooms, empowering the holder to read for six months, and then to renew the permission if he pleases, are granted to any one on an application by letter to Sir H. Ellis, the Principal, enclosing a satisfactory recommendation. This may be procured from any person of rank or profession, or from any clergyman, especially if an incumbent and dating from his parish. The recommendation of a firm is not sufficient, though that of an individual member of it—if a respectable one—will generally be accepted; that responsibility of firms, as firms, which is pretty generally recognised in the case of a bond or cheque, being supposed in this case to have no existence. The rooms are open from nine to four in winter, and from nine to seven in the summer months, except on Saturdays, when they close at five. The average number of daily readers is about 340—the average number of fresh reading tickets issued per annum is more than 2000. There are now on the reading-room books between 40,000 and 50,000 readers.

But to return to the Large Room. All along the barriers are placed glass cases, containing bibliographical rarities of greater or less value. Here are to be seen Coverdale's Bible, the first complete edition of the

* See the *Quarterly Review* for December last, No. CLXXV., page 143.



THE LARGE ROOM.

Scriptures in English; "The Game and Playe of the Chesse," the first book printed in England, having issued from Caxton's press in 1474; the first edition of Chaucer's "Book of the Tales of Canterbury," of which only two perfect copies are known; and many other objects of the greatest interest.

At the south-west corner of the Large Room, and on our left as we pass out, is a door leading to the Cræcherode Room, which is opposite to, and of the same dimensions as, the Banksian Room above noticed. It contains principally the library bequeathed by the Rev. Dr. Cræcherode, a very rich in classics; and the collection called the King's Pamphlets, a mass of tracts and curious works, printed for the most part about the middle of the 17th century, and chiefly relating to the affairs of the nation at that period, presented by George II.

We next pass through two rooms, called respectively the First and Second Supplementary Rooms, in which there are chiefly to be noticed four cases, containing books with the autographs of illustrious men, viz. Shakespeare, Ben Jonson, Bacon, Luther, Voltaire, &c., and three others filled with specimens of ancient binding, some of them very elaborate. A door from the south side of the Second Supplementary

Room leads into the Egyptian Antiquity Gallery, or west wing of the building.

Last of all we come to the Arched Room, the termination of the suite of rooms forming the Library and the north front of the Museum. The double galleries of this handsome apartment produce an impression of additional height, while their pierced iron floors and the arching of the piers of the recesses give the room an appearance of lightness and elegance which show it in favourable contrast with the others. The design, we understand, was a suggestion of Mr. Panizzi, the keeper of the Printed Books. Here we are prevented by a gate from penetrating farther into the room than is necessary to distinguish its architectural characteristics; the remainder of it being kept private for the accommodation of the gentlemen engaged in the business of the department. Our view is taken from this end of the room, facing the gate.

It only remains to add, that the Library has the right, conferred upon it by George II., of claiming a copy of every book entered at Stationers' Hall, and increases at the rate of about 20,000 volumes a year. We do not wonder at the incessant demands for space. In a few years' time, the whole of the ground-floor will scarcely contain the growing giant.

JULES JANIN.

His pleasant and gay-hearted literary Majesty, *le Roi du Feuilleton*, has left us after a brief but busy and improving visit, to resume his crown and sceptre and gown; not with a red of iron, but with a wand of keen-sighted cleverness and good-humoured drollery—his printed realms in the *rez-de-chaussée* of the *Débats*. Janin, we believe, left England delighted with the country, and naturally gratified at the cordiality of his reception. During the short month he passed among us he was lionised in the most persevering fashion, and never did lion shake his mane with more grace and *bonhomie*, or roar with more polite and courteous vigour. He assisted, of course, at the opening of the Exhibition, and was indefatigable in getting up the sights of London. In one of his *feuilletons* in the *Débats* he sketches Windsor and Hampton Court; in another, he paints the "Glories of Epsom." "J. J." did not find us so *triste* or so far gone in that mystic disease, the meaning of which is only known to our French critics, *le spleen*, as he had perhaps been led to believe. Altogether he saw more in London than that huge suicidal collection of smoke-crusted bricks, and business-hardened faces, which more than one of his predecessors have sketched, with greater credit to their powers of imagination than their faculties for candour; and it is understood that the fault will not be his if he do not take an early opportunity of revisiting the anything but treacherous shores of "*Peyrie d'Albon*."

Jules Janin—the portrait of the man stands at the head of this article—occupies a very prominent position in the French press as a theatrical critic, and the living concocter of innumerable dashing off-hand literary sketches, grave and gay, fantastic and severe, often containing very little matter or substance, but the tissue uniformly wrought with the most delicate cunning of hand, and a marvellous command of the very plausible resources of the French language. As a writer of this species of composition—each specimen only intended to live and sparkle through its little immortality of a week—Jules Janin is probably the most popular author in France. His books have never been up to the mark of his *feuilletons*. He seems, indeed, incapable of the sustained flight and steady concentration of power demanded by a continuous narrative, or an elaborated and detailed exposition of doctrine; but so long as he can gambol and riot in the plastic columns of the *feuilleton*, as he can give a clear field to his fancy, letting it leap hither and thither, and play the oddest, the most grotesque, and yet the most graceful, as they are the most fantastic of tricks, "J. J." is quite inimitable. In his own *spécialité* he certainly has no brother near the throne.



M. JULES JANIN.

Jules Janin was born at St. Etienne, a smoky manufacturing town situated in the heart of the coal district. Upon the right side of the Rhone, some thirty miles from Lyons, the future *feuilletonist* came into the world, which he has since so much amused, in 1804, so that he is now forty-seven years of age. His father was a provincial barrister, holding a good position at the bar of the local tribunal, and generally esteemed as a man of talent and information. In 1815 the young Janin was sent to school at Lyons; but already fate seemed to be beckoning him to his future metropolitan life, and he soon left the Rhone, and was entered as a student in the college of Louis le Grand at Paris. Here he acquired a sound classical education, and imbibed a love for classical quotation and illustration which has never left him, and which he never scruples lavishly to indulge. His college studies over, the scholar—still a very young man—determined that, come what might, he would not leave that Paris, with its bustle and its gaiety, its pleasures and its distractions, which were so well adapted to the lively turn of his mind and the buoyant elasticity of his animal spirits. Truth to tell, however, Janin's means were not such as to allow him to take much share, other than as a philosophic spectator, in the agreeabilities of the capital; he had no profession, and no fortune; so, after a little casting about, he was fain to mount an unknown number of flights of steps, and take up his quarters in the highest and smallest of garrets, from which he could overlook the learned and dusky towers of the Sorbonne. Here Janin assisted young gentlemen in "cramming" for their degrees—in other words, he became a "grinder," and manufactured no end of learned Bachelors and Magisters. To this humble period of his life the *feuilletonist* loves to allude; and the garret in the Quartier-Latin, with its poor but gay-hearted and busy occupant, has been frequently and charmingly sketched. Janin himself recounts the incident which all at once flung him out of the learned harness of a sober scholastic professor, into the more glittering trappings of a thoroughbred journalist:—He was loitering one evening before a theatre of the Boulevards, watching the company as they formed a gay and laughing *quene* up to the pay place, and possibly prevented from himself becoming one of the joints of the tail by the reflection that it was to the pay place which it led, when he was accosted by an old fellow-student, upon whose arm hung a gay and graceful young lady. They were going to the play. Would Janin join them?—a seat in their box was at his disposal. He would be only too happy; and so, in five minutes, he found himself by the side of one of the prettiest and merriest actresses of the day. "Ah!" sighed the poor grinder, "you are a lucky fellow to be rich—to have private boxes, and to be able to offer them to charming actresses." "Rich?" was the reply, "I'm not rich, but I'm a journalist!" The word opened a new world to Janin. A journalist! He, too, he believed, could write—he, too, had felt the promptings which drive some men to ink as instinct drives ducklings to water. A journalist! "And I, too," said Janin, "will be a journalist!"

Ere a week was over, Janin had procured some slight employment as critic upon a little theatrical paper. Even in his first essays there was a natural nerve and an easy sparkle which showed that he had discovered his craft; and no long time had elapsed ere he became one of the most active and able editors of the *Mercure*, a satiric journal of nerve and power, which flourished greatly in Paris during the last years of the Restoration. Shortly afterwards, Janin published his first romance—a strange, grotesque production—full of cleverness, and not by any means devoid of nonsense—the odd name of the odd production being no other than "*L'âne mort*"



THE ARCHED ROOM.

et la Femme gaillarde. The book, in spite of its manifold and manifest faults, achieved a fair success, was much read, severely criticised, and universally talked of. Next came the *roman* of "Bernard," by turn faithful and impertinent, flippant and tender, but never dull. "Le Chemin de Travers" was the appropriate name of Janin's third novel—appropriate, as the author never sets out on his literary journey also the beaten highway, that he does not desert it for the most crooked or road he can find; and inasmuch as after following the *chemin de travers* for some short distance, it is his regular practice to give it up also, wandering from field to field and bower to bower, and ending by finding himself, with his panting readers, tired round him, in some other and quite different path, leading to some other and quite different destination to that originally chalked out with all due gravity and decorum.

Janin's last novel was a two-volume book, entitled "Un Coeur pour deux Amours." But these more pretentious works appeared in the midst of the swarm of fugitive papers—tales, essays, and sketches, which he is continually dashing off, and which have from time to time been collected and published as the "Contes Fancieux" and "Nouveaux Contes." He, indeed, as a writer of these happy trifles, as a finished producer of that charming literary whipped cream—all sweet froth and effervescent bubbles—that the reputation of Janin will last. It is easy to depreciate this school of fluent, flimsy writing—to say there is nothing in it—it is all mere *soûfflé*, which a breath has filled and a breath can puff away. Do not let the admirers of the ponderous, however, go too fast. Trifle is none the worse for being trifling, but a screen of daintily worked and fancifully guipured lace is none the worse for being so, nor being a rampart of clay or a fence of iron. There are men when a mere word-spinner, a mere juggler with phrases, and no doubt he does spin a dainty, though rather thin, web of words, and does juggle with phrases, whirling them and twirling them into the most fantastic and brilliant of dances. There is nothing in this, but there is something curious and a very peculiar art about all this which is very far from being a low one, or one which can be easily imitated or acquired. Janin's success has drawn forth many copyists, who hit only his extravagances, totally missing the airy grace and elastic eloquence of his style, and succeeding, in fact, not much better than the German gentleman who nearly shook a house down by jumping over the tables, in order, as he said, "to appreciate the furniture."

With all his gaiety of style and fondness for pretty triviality of phrase, it must not be supposed that Janin is not, *en fond*, a man of fine judgment, strong sterling sense, and trained and educated taste. His dramatic criticisms are admirable; their fault is, perhaps, that they are somewhat overlaid with extraneous matter; but the decision, when you get it, is always clear, sensible, and well supported, nervously put, and fancifully illustrated. The dramatic criticism signed J. J. Janin, in the *Journal des Débats* regularly every Monday morning, contains a review of the bygone dramatic week. For a very long series of years, more than a score we believe, Janin has never missed a Monday; and in a recent *feuilleton*, when talking of the English Sunday, he contrasts the general cessation from labour in London with the drudgery to which, by the arrangements of the French press and French society, he has so long been condemned, on the first day of each succeeding week, and graphically contrasts the grateful interval of toil proclaimed by the hebdomadal "church-going bell" with his own Sundays of hard and fagging literary labour.

Julius Janin is a married man, a universal favourite in society, and one who has always aimed at the reputation of being a thorough good fellow, an honest, tender friend, a wholesome-minded, sound-hearted, good-humoured man. He is a man of the world, and a brilliant periodical writer.

A. B. R.

CALENDAR FOR THE WEEK.

SUNDAY, June 6.—Whit-Sunday. Mrs. Siddons died in 1881.
MONDAY, 7.—Whit-Monday.
TUESDAY, 8.—Whit-Tuesday.
WEDNESDAY, 9.—Whit-Wednesday. Oxford Term begins.
THURSDAY, 10.—Magna Charta signed, 1215.
FRIDAY, 11.—Battle of Marengo, 1800.
SATURDAY, 12.—Battle of Naseby, 1645.

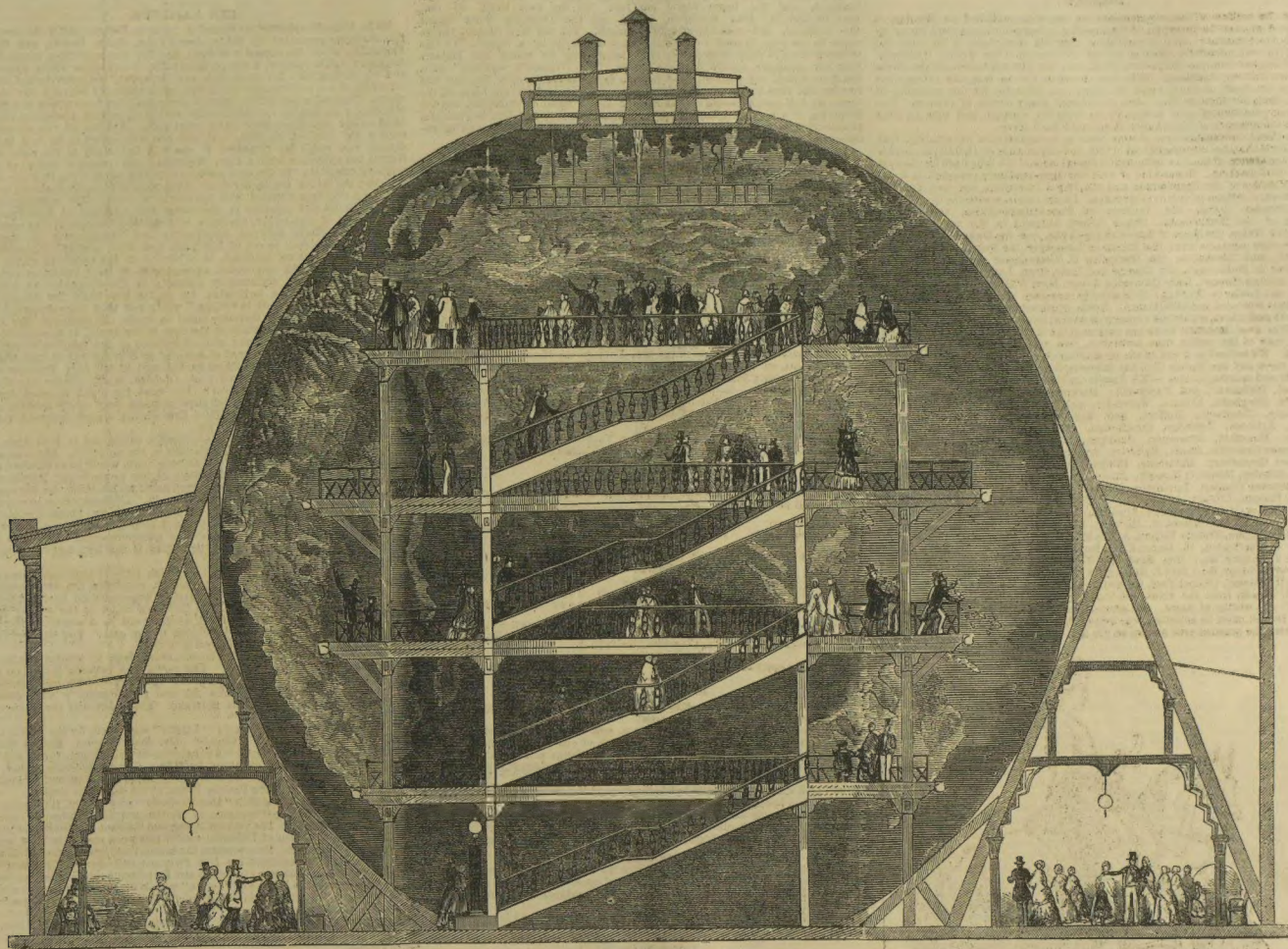
TIMES OF HIGH WATER AT LONDON BRIDGE,
FOR THE WEEK ENDING JUNE 7, 1881.

Sunday		Monday		Tuesday		Wednesday		Thursday		Friday		Saturday	
M	A	M	A	M	A	M	A	M	A	M	A	M	A
50	h 10	h 30	h 30	h 10	h 30	h 55	h 15	h 45	h 10	h 40	h 10	h 40	h 15

The following paragraph, under the head of "mæmericism," appears in a Dublin paper, some time since, in order to test the powers alleged to be possessed by persons in what is called the clairvoyant state, produced by the pernicious influence of mesmerism. It is as follows: "For £100, in a cord, white blindfolded and in the mæmeric sleep, tell its date and number. This challenge has been accepted by Mr. Hill H. Hardy."



ASCOT RACES, 1851.—SKETCH ON THE ROAD.—STAINES BRIDGE.



MR. WYLD'S MODEL OF THE EARTH.—SECTIONAL VIEW.—(SEE NEXT PAGE.)

ASCOT RACE PLATE.

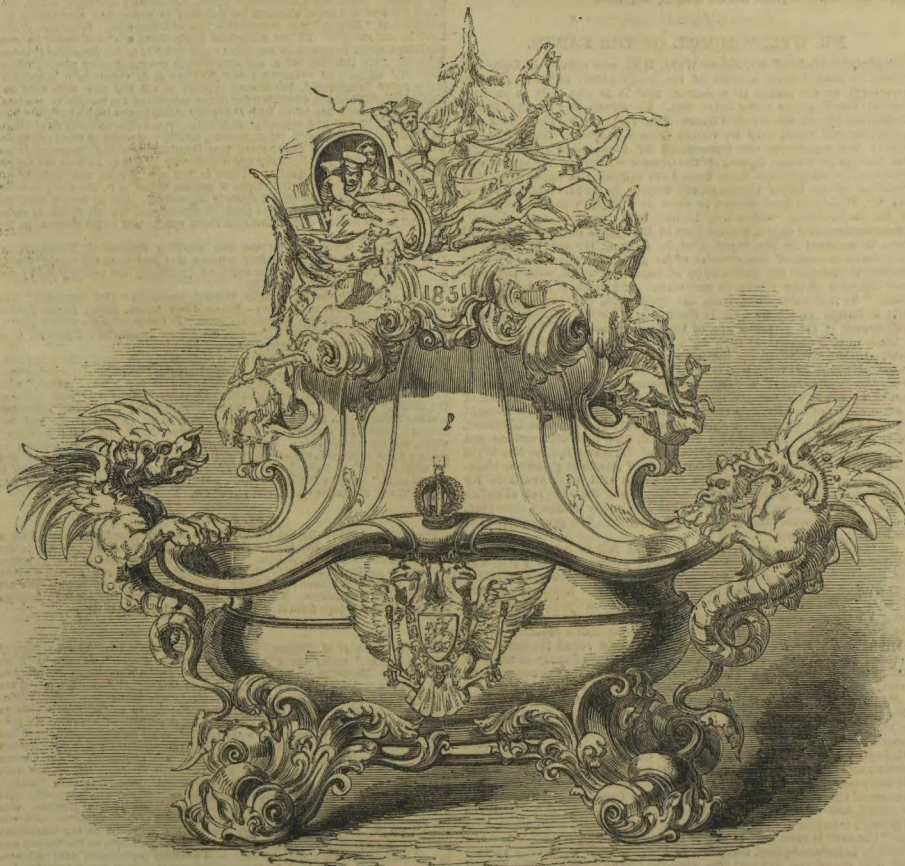
The three Cups, or groups, contended for in the past week, at Ascot, are fine specimens of modelling and construction, and will support the reputation of their respective artists.

The principal prize, the EMPEROR OF RUSSIA'S VASE, is modelled by Mr. Cotterill, and manufactured by Messrs. Garrard, goldsmiths to the

Crown, Haymarket. It is a shell-shaped cistern, or wine-cooler, supported on scrolls, which rest on a base of ebony; the surmounting group being a sledge attacked by wolves. The composition is remarkably fine, and the execution alike meritorious.

The QUEEN'S GOLD CUP is by the same artist and manufacturers. It is a group of travellers in the desert, at their place of repose for the evening, a camel and its driver, and a Turkish horseman, whose Arab steed is displaying his characteristic antipathy to the camel.

The ROYAL HUNT CUP, the third prize, is from a design of Mr. A. Brown, manufactured at the establishment of Messrs. Hunt and Roskell (successors to Storr and Mortimer), New Bond-street, goldsmiths and silversmiths to her Majesty. It is a cup of the Italian school, and is surmounted with a Highland deer-stalker and his dog; the vase is decorated with oak, and bears a group of stags; and at the foot are a blood hound, staghound, and greyhound. The whole is cleverly modelled, and ably executed in silver.



ASCOT RACE PLATE.—THE EMPEROR OF RUSSIA'S VASE.



THE ROYAL HUNT-CUP

The illuminations in the West-End, of the houses of the Royal tradesmen, the



ROYAL ARTILLERY.—STAFF.—(SEE PRECEDING PAGE.)



ROYAL HORSE ARTILLERY.



ROYAL HORSE ARTILLERY.—BATTERY IN ACTION.



LORD TORRINGTON.—FROM A DAGUERROTYPE BY KILBURN
(SEE NEXT PAGE.)

THE BOMBAY "BURNES MEDALS."

THE first of this series of medals, by Mr. Benjamin Wyon, has now been completed, and is greatly admired, not only for the execution, but also for the excellent likeness it bears to the gentleman whom it is destined to honour—Dr. James Burnes, K.H., F.R.S., late Physician-General of the army at Bombay. These medals were founded for educational purposes by the Masonic brethren of Bombay, on the departure of Dr. Burnes from India, in November, 1849, as explained by the following resolution, passed by them on that occasion:—



BOMBAY "BURNES MEDAL."

That, as a token to all men and brethren, both here and in our native land of the affection, gratitude, and regard we entertain towards our R. W. Br., and of the appreciation in which we hold his brilliant achievements in the cause of charity and love to all men, four medals be founded by us for the encouragement of good conduct and learning in youth, to be awarded yearly to the most accomplished pupils in the following schools:—

- 1st. At the Grant Medical College, Bombay, to the best student apprentice, as recommended by the Board of Education.
- 2d. At the schools of the Bombay Education Society at Byculla, to the best pupil in the boys' and girls' school (one medal each), as nominated by the Committee of Management.
- 3d. At the Academy at Montrose in Scotland, where the R. W. Br. Burnes himself was educated, to the best boy nominated by the R. W. himself, his heirs or successors.

GIANT ASPARAGUS.

THIS gigantic head of Asparagus was grown in the garden of Mr. Farndon, at Woodstock, Oxon; it is a self-down plant, and this is the seventh year of its growth. It is flat, 3 inches in width, resembling twelve heads in one; and it is about 14 inches in length. There have always been in the same bed other flat heads of similar luxuriance, and some of the usual form, invariably very fine.

There are those who think gigantic asparagus to be a peculiar variety; but it is ascertained, that, on being removed into less favourable soils, it gradually loses its vigour, and degenerates into the common kind.

NEW CHURCH AT LAMBOURNE WOODLANDS, BERKSHIRE.

In consequence of the dilapidated and very insecure state of the church of Lambourne Woodlands, which would not admit of any effectual remedy or restoration, it was found absolutely necessary to erect a new



NEW CHURCH, AT LAMBOURNE WOODLANDS, BERKSHIRE.



KIDDLEPPLE, THE NEBEL BUDDHIST PRIEST, SHOT AT KANDY.

Church, and, after the present building had been shored up, to use it until the completion of the new building.

The funds for the accomplishment of this object were not wanting; for, on the circumstances being made known, two ladies, residing in the neighbourhood, spontaneously contributed the munificent gift of £1000, which would have defrayed the cost of the Church as at first designed. The value of the gift is the more enhanced from the anticipated difficulty



GIANT ASPARAGUS, GROWN AT WOODSTOCK.

of raising a sum sufficient even to pay for the erection of a building of the plainest character.

On Tuesday week, the foundation-stone of the new Church (to be dedicated to Saint Mary the Virgin) was laid by Henry Richmond Seymour, Esq., of Crowood, assisted by the Rev. H. W. Majendie, M.A., Rural Dean, and Vicar of Speen.

A considerable number of the clergy formed a procession, and walked in their robes from the parsonage: there was, likewise, a numerous attendance of the most influential gentry of the neighbourhood; and the district school, as usual on these occasions, took a part in the ceremonial. After the service appointed for the occasion was completed, the greater part of the company returned to the parsonage, where they were most hospitably entertained by the much esteemed incumbent, the Rev. John Bacon, who, while he "feasted with the great, did not forget the small," and provided for the wants and comforts of the school children.

This Church, which in plan has only one aisle, with porch on the south side, will accommodate 134 adults and 65 children, and will cost about £1600, and may be considered to be founded by the Misses Seymour, of Speen, Berks, and Lady Duckett, of the Regent's-park. Grants likewise have been made by the Diocesan and London Church Building Societies.

The church is to be of the style of the Middle or Second Pointed period. The dimensions are—Length of the nave, 45 feet; width, 18 feet; aisle length, 45 feet; width, 8 feet; chancel, 28 feet long by 15 feet wide. The height to the ridge of the roof is 24 feet, and to the top of the bell turret, 54 feet. The porch is on the south side, and the materials of which it is to be built are Bath stone dressings and flint walls. The architect is Mr. Talbot Bury of Welbeck-street, Cavendish-square.



GONGALEGODA BANDA, THE KANDIAN PRETENDER.
(SEE NEXT PAGE.)

PARIS FASHIONS FOR JUNE.

THE Chantilly Races were the rendezvous of the *élite* of Parisian society last week, the uncertainty of the weather not preventing the magnificent lawn being spread with the new and brilliant toilets. The neighbouring country-seats furnished the more aristocratic part of the meeting; the *château* of Chantilly alone remained closed, and wore a cheerless aspect.

We saw at this *fête* many very pretty *capotes* of net and blond lace, net and ribbon; rice straw *capotes*, with transparent crown, covered with blond lace; (Italian straw) Leghorn bonnets trimmed with marabout feathers, bunches of heads of feathers, and branches of flowers. Mantelets of all shades of taffeta, from the elegant white lilac or pink mantelet, as well as black, were to be seen in the most novel shapes; such as the Parisian mantelet with sleeves, scarf mantelets, trimmed with a deep fringe, or two rows of lace. Here were also cachemere shawls, and scarfs embroidered with silk; Indian embroidery; *crêpes de Chine*, embroidered shade upon shade, or white ground, with lively and brilliant colours, and some beautiful black ground cachemeres, embroidered with gold and silk.

The tops of dresses are generally skirted, and the petticoat trimmed with flounces either sloped or with lace; we remarked a magnificent shot taffets, with bouquets sprinkled over the ground, and only trimmed at the bottom of the skirt with a few knots of ribbon to match.

To most of the toilets which we noticed, the low body was alone wanting to fit them for evening dress. Even the stuffs were richer.

The chief concern is now as to the light summer toilets, before leaving for the country or going to the watering-places. It is difficult to point out anything precise; for in this, more than any other fashion, taste guides our elegant ladies in their choice.

For the country there are many woollen coloured drills, with stripes down the front. The paletot is made to match, of the same stuff; the



PARIS FASHIONS FOR JUNE.

On the 31st ult., Abel Grace, second daughter of the Rev G. G. Stouffer, proprietary Lincoln, aged 28.—On the 20th ult., the Rev John Irvine, M. A., who during eleven years in most ably and faithfully discharged the duties of the British chaplaincy at Genoa.—On the 21st ult., in his 78th year, General Borel, General in the Dutch service and Grand Master of the Order of the Queen of the Netherlands.—On the 25th ult., Julia Louisa, the wife of Rev G. A. Lamb, D. D.—On the 28th ult., Catherine, wife of Major T. H. Tidy, 14th Regiment, a daughter of Lieutenant-General Maiseur, Colonel of the 86th Regiment.

place the management of their schools in the clergyman of the parish and the bishop of the diocese." It should not on that account be excluded from State assistance towards the building of the schools.

To these words he now wished to add the following--not to set himself right with his friends, who he did not doubt him, but with a large portion of the public who did--

That this meeting desired to express its sense of the very great importance of securing the most fruitful relations and the most harmonious co-operation with the civil power, and that it was disposed to accept assistance of every kind from the Parliamentary grant for education, provided always that such co-operation and such assistance involve no interference, direct or indirect, actual or virtual, with the doctrine or the discipline of the Church.

(Cheers.)

Lincoln, aged 23.—On the 20th ult, the Rev John Irvine, M A, who during eleven years has most ably and faithfully discharged the duties of the British chaplaincy at Geneva.—On the 21st ult, in his 76th year, General Boreel, General in the Dutch service and Grand Maître des Maîtres of the Quene of the Netherlands.—On the 23rd ult, Julia Louisa, the wife of Rev A Lamb, D D.—On the 23rd ult, Catharine, wife of Major T H Tidy, 14th Regiment, a daughter of Lieutenant-General Maister, Colonel of the 96th Regiment.

ferences, direct or indirect, actual or virtual, with the doctrine or the discipline of the Church (Cheena)

being enabled to accept assistance of every kind from the Parliamentary grant for education, provided always that such co-operation and such assistance involve no interference, direct or indirect, actual or virtual, with the doctrine or the discipline of the Church (Cheeca)

being carried out, provided always that such co-operation and such assistance involve no interference, direct or indirect, actual or virtual, with the doctrine or the discipline of the Church (Cheers)

most ably and faithfully discharged the duties of the British chaplaincy at Genoa.—On the 21st ult. in his 75th year, General Boreel, General in the Dutch service and Grand Maître des Maîtres of the Queen of the Netherlands dc.—On the 25th ult. Julia Louise, the wife of Rev G A Lamb, D D.—On the 28th ult. Catherine, wife of Major T H Tidy, 14th Regiment, a daughter of Lieutenant-General Maistre, Colonel of the 96th Regiment.

1. University of Wisconsin-Whitewater, Division of the Arts

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EXHIBITION SUPPLEMENT

THE ILLUSTRATED

LONDON NEWS

No. 492.—VOL. XVIII.]

SATURDAY, JUNE 7, 1851.

Two Numbers, 1s.,
WITH HALF-SHEET SUPPLEMENT GRATIS.

THE GREAT EXHIBITION.

NAVAL ARCHITECTURE.

THERE can, we apprehend, be little doubt in the opinion of all connected with, or interested in, naval art and the national science of ship-building, that Great Britain, in her maritime capacity, is not so fully or so adequately represented in the Exhibition as she ought to be. If there was any one department of industry—any one national pursuit to which, more than another, the place of honour, in all the meanings of the phrase, ought to have been assigned, it was surely that connected with our much boasted empire of the seas; we ought to have had a complete epitome of the naval architecture of the realm, and, if possible, also, a complete epitome (both by means of models, or course) of the history of ship-building in England from the earliest times; we ought to have been able to trace our progress from the days of the curracla and the primitive galley, founded, perhaps, in a great measure, upon Roman models, to the last screw-propeller man-of-war launched from Woolwich or Plymouth, or the last crack yacht set afloat at Cowes. A few ancient models are certainly to be found in the Naval Gallery: we have a model of a Roman war-galley, with four banks of oars, very curious; and another of the famed ship of Henry VIII., which carried him to the conference of the Field of the Cloth of Gold; another of a first-rate, built in Charles I.'s time; and several of the not ancient, but old-fashioned, tubs in which Rodney and his sea-dogs won their battles. The collection is, however, fragmentary; we have only scattered links of the chain which, if completed, would have formed one of the most interesting and purely national portions of the Exhibition. Surely Government had it in its power to do more than it has

done. There is a fine, although by no means perfect, collection of models in Somerset House, to which the general public have no means of access; and there are, doubtless, many more such assemblages of miniature vessels of all ages, and all styles of architecture and rig, connected with our national ship-building establishments at the different arsenals. Surely, from all these a perfect array of specimens of our progressive skill might have been culled. We will answer for it that such a fleet would have attracted much and enlightened curiosity, and that it would have been esteemed a graceful tribute on the part of England to that constructive skill and marine intrepidity which, more than any other causes, have contributed to place her at the head of the list of nations. Or even if the formation of such a collection had been deemed inadvisable or impossible, surely we ought, at least, to have had a series of models of the different species of ships, and coasting and fishing craft, used in the present day round our own coasts. The interest of such a collection would have been the greater when we recollect that it frequently happens that the style of vessel used upon a certain range of coast reflects not only the geographical, and in some degree the atmospheric, conditions of the district, but also often indicates the peculiar descent, race, and blood of the people who inherit it. Thus, take the west coast of Britain, from the Highlands to Cornwall. The shore is in many parts mountainous—at least to a greater extent than the east coast. Squalls and sudden gusts of wind are the necessary consequence—a consequence which we see reflected in the construction of the western coasting craft, which are more generally schooner-rigged, and therefore provided with smaller and more manageable sails than the old-fashioned smack arrangement of spars and canvases, which long held good upon the east coast, and which disposed two-thirds of the sail a vessel carried in one

huge and unwieldy web of cloth. Again, take the range of the eastern coast about Yorkshire and Lincolnshire, from the Humber to the Wash; the shore is remarkably flat, muddy, and sandy. The tide ebbs and flows over long expanses of slimy marsh. The land, in fact, reminds you of the Dutch and Belgian coast, in its far-expanding levels. It is evident that coasting craft employed along such a shore must be constructed so as to take the ground kindly, and lie when left by the tide without straining or injury. This is one of the principal peculiarities of the quaint Dutch and Flemish schuyts we often see in the river, and knocking about down Channel and in the North Sea; while, so steadily do the same causes produce the same effects, that an inexperienced eye might be pardoned for mistaking a Yorkshire billy-boy, laden with stones for the New Houses of Parliament, for a Dutch sloop bringing over a cargo of eels from the dams and sluices of that swampy land. One other illustration of contemporary naval architecture as showing national derivation. Upon the north-east coast of Scotland we have frequently watched the fleets of herring-boats assembled at the principal fishing stations in Sutherland and Caithness. Minor differences excepted, there were always to be seen two species of boat, differing in essentials the one from the other. The first of these classes consisted of short, very strongly built craft, of great breadth of beam, and still greater depth and hold of the water, the bow and stern almost perpendicular, each boat carrying a couple of lug sails, the larger spread upon the foremast, which is placed chock forward in the very bows. The mizen is a smaller and less important sail, but helps to counterbalance the broad canvass spread forward. The second class of boats, again, are much longer than the first. They have about equal breadth of beam, but are exceedingly shallow, with the bow and stern sloping at a blunt angle from the keel, and overhanging the water. They carry more sail than the first class of boats,



MODELS OF SHIPS AND BOATS.—INDIA.

the main sheet of canvas being always upon the after mast, and the forecast displaying no larger a sail than the mizen of the first described class. Now, these distinctions of build and rig are purely national. The short deck boats are manned by crews descended from the Scandinavian colonies, established all along the eastern coast of Scotland; the fishers who ply their trade in the long shallow boats are Celts to a man. In the first class of craft the language used is a strange patois of corrupted Norwegian and broad Scotch; on board the other set of boats it is invariably Gaelic. Let us add, that the descendants of the sea-kings entertain a profound contempt for their Erse-speaking brethren; and that a proverb popular amongst them is to the effect, that a highland man will never go to sea so long as there is wind enough stirring to shake a dock-leaf.

We have, perhaps, said enough to give some idea of the peculiar investigations which might have been pursued, and the peculiar light which might have been thrown upon our national characteristics, had we been furnished at the Exhibition with a complete collection of specimens of our naval construction, illustrative of every coast and every race, and every theory of marine construction which is born of the coast and the race around us. No opportunity, however, being afforded for instituting a complete inquiry into this interesting subject, we proceed to describe the main features of the collection which has actually been brought together.

It consists, then, principally of models of ships of war, showing their lines; and, in a few cases, of section models, showing the dispositions between decks. Many of the former class of models are in what may be called *beau-relief*—that is, only one side of the vessel is represented, the object simply being to show her mould and run. These are arranged upon the western wall of the Exhibition, and are principally representations of vessels constructed in our naval dockyards within the last twenty years, many of them having been built during the long contest which agitated the naval world between the Surveyor of the Navy and his numerous antagonists and detractors. There are also a fair number of models of steam-boats—some screw and some paddle—some in relief, and others entire. A large passenger-ship or two is exhibited, shewing some of the most recent improvements in interior arrangements; and, after glancing at a number of minor rigged models of schooners and cutters, introduced rather as specimens of the skilled handiwork of their builders, than as exemplifying any principles in naval architecture, we come upon a vast variety of plans and inventions for life-boats. The number of these indeed is curious. There must be between one and two hundred models of craft intended for saving life in cases of shipwreck. Every possible combination of cork and air-tight chambers, having been resorted to, to work out the notions of their inventors. We have given illustrations of two of these boats—Bateman's and Wenzel's. On the other side of the stall on which the life-boats make so conspicuous a figure, is arranged a great variety of models of ship machinery, particularly that connected with anchorages, such as capstans, windlasses, chains, and anchors themselves. We have then a number of compasses and graceful designs for binnacles; and, lastly, after inspecting an *omnium gatherum* of naval odds and ends, such as gun-harpoons for striking whales, and almost equally formidable weapons for shooting ducks from punts, models of oddly-shaped ships with sliding keels, and catamarans constructed out of spars of wood, and air-tight bags acting as buoys, we have an infinity of diving apparatus, illustrative of the entire process of adventuring, remaining, and working below water.

We will first briefly direct attention to the bas-relief models of the men-of-war. Had the set been complete, or had specimens of different ages been copiously given, the observation of the gradually shifting forms adopted in our dockyards would have been specially interesting. As it is, however, we can gather from the collection hints not without their meaning and significance. The first thing which strikes one in modern shipbuilding is the cutting down of the bulk which our ancestors were fond of rearing above the water. The castles, and quarter-decks, and poops with which they delighted to encumber their vessels, began first to give

way at the bows; and the forecastle has long been a mere name, the thing having vanished more than a century ago. It was not, however, until a much more recent period that the mountains of timber piled upon the stern began to be reduced; and the naval battles in the latter third of the last century were fought by ships of the line with taffrails rising 40 and 60 feet above the water. The tendency of improved ship-building is now to lay the whole expanse of deck as nearly as possible upon the same level. A few smaller vessels, we believe, have been actually built flush from stem to stern; but, at all events, the modest height of the quarter-decks now constructed contrasts strangely with the old notion of the symmetry and propriety of a towering poop, ornamented with all the art galleries. Beneath the water-mark the tendency of advancing ship-building has been so to adapt the curve of the swelling side, and the concave portions of the ship, which, in nautical phrase, "take most hold of the water," so as to prevent, as much as possible, the heavy and injurious

rolling motion, which is increased by the quantity of weight a man-of-war must carry above the water—to cause the ship to sit as stiffly as may be, and heel over as little as possible, the special desideratum in a fighting vessel—and to arrange the lines of flotation so that the lowest tier of guns shall always be carried at least three or four feet above the water line. To these divers qualities the naval architect has, of course, to add the consideration of that of speed, and the delicacy of the ship in answering the slightest touch of her helm. The peculiarities of modern improvement in all these respects are easily observable, upon comparison of an old-fashioned, with a newly-built, gun. The spectator will observe that the bows of modern men-of-war are sharper and far finer than the old style; that there is more of the concave shape about them—a form which flings the seas sideways and backwards instead of aboard, as the old bluff bows used to do; that the belly of the ship is by no means so round as it used to be, the sides or walls being far flatter, an improvement which diminishes the

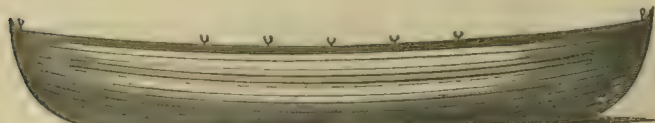


BATEMAN'S LIFE-BOAT.

tendency to roll; and that the dimensions of the part of the ship diminish immediately before the rudder, called the run, and in which the convex form changes into a pure and finely modelled concave, so as to allow the body of water displaced to close quickly and easily, flinging its full force upon the helm—the spectator will observe that in modern ships this "run" is of larger dimensions than in the older craft. An exception to this rule is, however, in some degree to be found in the vessels of the survey or of the navy. Take the *Queen* for example, a first-class man-of-war of 116 guns: a full model of her hull is exhibited, which, for bluntness, and, to modern eyes, clumsy ugliness of mould, could not be beaten by any of the ships which carried the flags of Byng or Rodney. The merits of the *Queen* have accordingly been long a fruitful theme of controversy in the naval world. Her best qualification is, we believe, that she carries her guns well out of the water; but she is slow, and rolls tremendously in a sea-way. In the lines shown of new frigates and gun-brigs, it is curious to observe the approach to the style of building which has been long ago adopted in the construction of yachts—the bows sharper and finer than ever; the runs of great size, and delicacy of mould; and the height of the ship assuming its extreme point when measured from the taffrail to the lower extremity of the stern-post. The effect of this latter arrangement, taking into consideration that the ships in question are made to sit with the stern low in the water, is to cause them to draw many more feet of water aft than forward, to give them great steering power, and a strong firm hold of the water. The attention of

the spectator may be profitably directed to the models of the *Pique* and the *Incendant*, two of our heavy first-class frigates. Of these, the former seems the more graceful; but the latter has proved herself the most efficient vessel. Both the *Pique* and *Incendant*, however, belong to the old school. Our first-class frigates are now rated to carry fifty guns, and beautiful specimens of these may be seen in the models of the lines of the *Raleigh* and the *Arrogant*—two of the noblest ships on the water, and bigger than Lord Nelson's old seventy-fours. The *Phaeton* and *Arethusa* are now at sea in the experimental squadron, being tried against each other. Both vessels are models of symmetry and grace.

After inspecting the new-fashioned men-of-war, furnished with auxiliary screw propellers, such as the *Hyacinthe* and the *Agamemnon*—vessels carrying the most formidable batteries of cannon ever borne across the ocean, and no doubt destined to take a conspicuous part in our next naval war—if ever such a misfortune should arise—the visitor may advantageously study the moulds of the little squadron, if experimental gun-brigs, the evolutions of which excited so much interest some five or six years ago. There is no department of our naval architecture in which we have made more progress than in the construction of the small men-of-war, called gun-brigs. The old vessels of this class were a disgrace and a reproach to our dock-yards. Over-masted, deep-waisted, ill modelled, they went down or went ashore with such sad regularity, that they acquired the significant nick-name of "coffins"; but were still—not much to the credit of successive governments—employed as packets, until the last of the fleet



WENZEL'S LIFE-BOAT.

was either wrecked or worn out. Now-a-days, the gun-brigs form one of the most creditable departments of the navy. Here we see the models—and beautiful they are—of the fleet built both by private and official enterprise, the peaceful records of whose cruises filled so many newspaper columns half a dozen years ago. The precise question of their merits was never very fairly settled; but the general opinion was, that the *Mutine*, the *Derby*, and the *Exigile* were the flowers of the fleet. The *Mutine* afterwards greatly distinguished herself on the coast of Africa. The *Exigile*, one of the quickest of the squadron, was so wet, as seriously to interfere with the comfort of all on board; but still, altogether, the vessels in question formed, perhaps, the most beautiful and best adapted squadron which ever went to sea.

A few, but only a few, models of merchant sailing-vessels are exhibited. To one of these the attention of the visitor is requested, as a perfect specimen of the latest improvements in first class passenger ships; we allude to the model of the hull of the *Queen Glenelg*, one of Mr. Green's splendid fleet of frigate-like merchantmen, built at Blackwall. The capacity for stowage in this fine ship is beautifully combined with a faultless outward mould. Her bows are sharp, and have that slightly concave tendency which denotes speed and dryness, and the run is beautifully fine, as what sailors call "clean." In one respect the *Queen Glenelg* differs from the new fashion of flush building, now so prevalent. *Cæcilia Paribus*, in our opinion, a flush built ship is, for abstract sailing and weatherly purposes, superior to a higher piled vessel. She has less upper weight to carry, consequently she will roll less. She exposes a smaller superficies of hull to the wind, consequently she will sail faster; and she is altogether lighter and more compact, consequently she will last longer.

Ships intended for passenger traffic, for long voyages in hot latitudes, must, however, be designed with a view to other than the considerations which would make the quickest and the most handily managed vessel. They must be comfortable, and commodious and healthy, as well as fast and good sea boats; and care must also be taken that the stowage space of the ship is not unduly interfered with by the demands of passengers. These were the considerations, in all probability, which presided at the designing of the *Queen Glenelg*. She carries a quarter-deck not too high, but of more than ordinary length, and sufficiently lofty to allow an airy and comfortable cabin, with berths and state rooms to extend below it. Thus the passengers are accommodated upon the level of the main deck. They have plenty of air and ventilation. The height at which they stand above the sea allows of larger windows being formed than would be possible in a vessel of the same plan, such as round-houses, and different modifications of a "companion" to attain their cabin, and thus a handsome airy apart is secured, removed as much as possible from unpleasant smells, which are always the stronger the further down you go in a ship; while a considerable space is gained beneath for extra stowage, which would, of course, have been lost had a dull, dingy, close-smelling cabin been "hoveked" in the recesses of the ship. 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In these days of sanitary improvement every invention calculated in the slightest degree to mitigate the smoke nuisance must be regarded

SCENES IN AND ABOUT THE GREAT EXHIBITION.
CONSTANTIN'S ARTIFICIAL FLOWERS.
THE PIANOFORTE GALLERY.

Now that the frequenters of the Great Exhibition are becoming familiar with the general arrangements of its varied contents, it is curious to observe the manner in which they congregate in groups about the particular objects interesting to their several tastes: practical men and utilitarian ladies devoting their attention to the machinery department, where new wonders of mechanical and manufacturing skill astonish them at every turn; connoisseurs in articles of vertu lounging about the Gobelins room of the French department, or the sculpture and furniture rooms of Austria; the general masses on these shilling days crowding round the great diamond, and the Indian tent, and the great printing press, and the Queen of Spain's jewels, and a thousand other wonders which give them



PRESENTING A BOUQUET TO THE PRINCE OF WALES.

with satisfaction. Mr. John Clay's apparatus for this purpose seems entitled to consideration, and we have therefore thought it worthy of being illustrated in our pages. The two illustrations consist of a transverse vertical section and a portion of a longitudinal section of the boiler, furnace, &c. *b b* represent the back partitions, *c* the bridge, *d d* the boiler, *e e* the furnace, and *f f* the furnace bars. The novelty of this apparatus consists in dividing the volume of smoke at the bridge, and causing it to pass between and along the passages formed between the brick partitions *b b*, thereby rendering the latter red-hot, thus keeping up the temperature to a high degree, and causing it to be fired as it passes through the heated channels with the air introduced at the four ventilators. A steady combustion is kept up by observing regularity, on the part of the stoker, in supplying fuel to the doors of the furnaces alternately.

Crystal Palace on the 1st of May. The son and daughter of Mr. Younghusband, who supplies some of the refreshments, having previously obtained the permission of her Majesty and Prince Albert, respectively presented the Princess Royal and the Prince of Wales with a handsome Bouquet, soon after their arrival, and whilst on their way with their august parents to the Royal pavilion in the centre of the Transept, and which humble offerings their Royal Highnesses accepted in a very gracious manner.

CARVED PICTURE-FRAME. TUSCANY.

The specimens of wood carving from Tuscany are of a very superior order of merit, the devices being generally in good taste, and executed with extreme delicacy of finish. Amongst other matters in this line with which we have been struck, are some small picture-frames, in walnut-tree wood, by Lombardi and Barbetti, both of Sienna, one of which we have engraved.



CARVED PICTURE FRAME.—TUSCANY.

much to talk about whilst they are there, and will give them more to talk about when they go home. Even outside the Building, amongst the eager crowds approaching it, there are scenes worthy to engage the attention of the observer of mankind, and to employ the painter's talent—scenes of peaceful bustle which will become memorable in after days, on account of the singularity of their aspect in a social point of view, and of the all-interesting event of which they are illustrative.

Our Artist will, from time to time, try his hand at some of these subjects. On the present occasion he has selected Constantin's "Conservatory" of artificial flowers, and the Pianoforte Gallery, both favourite resorts of the ladies.

We wish we could, in this hurried notice, do justice to the exquisite truth and delicacy exhibited by M. Constantin in an art which he may fairly be said, if not to have created, at least to have brought to a point of excellence which it had never reached before. As, however, we shall return on some future occasion to the subject of artificial flowers, we will only here add, that those of M. Constantin's productions are hardly to be called so, being, in beauty and in almost everything but smell, identical with those of nature. Roses, lilies, hot-house plants, ivies, and endless other varieties, are here before us, as it were, in *propria persona*, and not always in full bloom, but occasionally represented, with most truthful effect, in their day of declining and withering, with the canker-worm at the core, and blight upon the face. All these wonderful realisations are produced in one material—cambric; and very high praise is due to the artist who has achieved what he has done with it.

PRESENTATION OF A BOUQUET TO THE PRINCE OF WALES.

Our Artist here represents an incident not unworthy of being recorded in connexion with the grand solemnity of the inauguration of the



2.—INNOCENCE DEFENDED BY FIDELITY.—BENZONI

The above are two pleasing little pieces de genre in marble, executed by Gio. Maria Benzone, of Rome. One represents a little girl fallen asleep in



3.—GRATITUDE.—BENZONI.

the midst of her frolics in the fields, whilst her favoured dog strangles upon an adder which would otherwise have bitten her, looking up in her face

and pleased at his achievement. In the other, the little girl shows her gratitude to her canine friend by extracting a thorn from his foot.



LOUNGES IN THE EXHIBITION.—CONSTANTIN'S ARTIFICIAL FLOWERS.

The pianoforte and harp compartment, in the North-western Gallery, is crowded throughout the day, chiefly by ladies, who thus rest from the labours of exploration, whilst they derive exhilarating impulses from the polkas, galops, and waltzes, which, intermixed occasionally with more

classic morceaux, are for ever given forth from pianos by Erard, Collard, Broadwood, and others.

So absorbing is the power of the traffic-din of the Great Crystal Palace, that, although there are sometimes half a dozen musicians working

their hardest in this department, they scarcely interfere with one another—each having his own particular audience. Wonderful Crystal Palace! Wonderful crowds that fill it, and throng through it, and seem to have adopted it as a new resting-place and a new home!



LOUNGES IN THE EXHIBITION.—PIANOS OF ERARD.

(FOURTH NOTICE.)

On the other hand, the faces in the room, and which excited the winner of giving thousands every day, is "The Veiled Vestal," by Raffaele Monti. The intention of the artist in this production is to represent the effect of a face seen through a veil, and magnificently he managed it, that at a distance of the breadth of the room, the face - the marble face - actually looks as if it were covered with a real piece of lace. This is a triumph of mechanical dexterity certainly, but upon the value and merit of which we may have some misgivings, seeing that it represents a greater vulnerability of the worthless rags of a veil, than of the face itself, which is the subject. It is a face, be it said, of a young stone. The ancients would never have been guilty of such a violation of their subject. "Tis true they took pride in representing the soft outline of the limbs as rounding out and supporting the crisp light folds of the draperies of their figures (which, by the way, they seldom liked to exhibit entirely nude, except when the case rendered it necessary); but they would certainly have torn the vestal's veil from her face before they took her portrait, or would have subjected her altogether to the subject. So much for the ancients, who can well take care of themselves in the proceeding. As for the moderns, who can well take care of themselves, and find as we are suggested, indication of Signor Monti's performance, we find as we are suggested, indication

Joseph Kockszman, of Vienna, has a very pretty "Liebe," the head charmingly graceful and expressive, and the whole treatment of high excellence. We do not like so well his very tall and sentimental "Shepherd," unnecessarily denuded; nor his "Flora," who is too artificial in her attitude, and overburthened with a heavy garland of flowers extending from head to foot. Nevertheless, the face of the latter is pleasing enough.

LONDON WOOLLEN CLOTHS,

LEEDS.

III. DOLL-FIELD

This interesting contribution is arranged in a very admirably systematic and logical manner, and is a very out-of-the-way position at the back of the court. It is exhibited, together with a series of excellent cloths, by Messrs. John Brooks and Sons, of Henley. The series commences with a specimen of assorted Swedish yarn, in four fold, examples reserved, and in the following order:—first, a series of black, white, and variegated; then specimens of carded, single, black, white, and variegated; then of single, black, white, and variegated, spinning into copings for warp, and bobbins for weft, warp and weft; and then an example of raw thread or piece from the loom, seemed to take out the cloth for the purpose of spinning. After this, the series of cloths, in plain, striped, and checked, and the cloth raised, cropped, and ready for loom. The same kind of

the connecting link between these processes and the cloths already quoted as exhibited by the same house, which are hung around.

This admirable arranged exposition is not in a mere flat glass case in which the specimens are to be seen by reflection, but in a high cabinet displayed to great advantage by the mode of arrangement, and we cannot but regret that it has not been placed in a more prominent position.

Messrs. Hinchcliffe and Son (36) exhibit trousers, and Walker and Sons mohair cloths of excellent quality, dye, and finish, as also alpaca rough cloth, with a short-haired surface, in contradistinction to the other. Mr. Peter Shaw's (50) contribution consists of specimens of his high class cloth of excellent quality, and Mr. Arncliffe Brothers exhibit a general assortment of top-coat cloths, such as elephant beavers, weighing 45 to 48 ounces to the yard, made entirely of Australian wool; as also specimens of the cloth made according to the method already quoted, whereby the two sides are of different colours, and even of texture of surface. These are excellent examples of this peculiarity, as are also those manufactured of vicuña wool on one side and fine shawl wool on the other, and exhibited by Messrs. J. and A. Bennett (95). The effective character of colour and surface in these specimens at once conveys the idea of a coat in which the lining and outer surface are sufficiently contrasted to produce an agreeable effect by contrast of colour and texture.

The fine cloths and black doings exhibited by Hastings Brothers (100), and the lively cloths by Wrigley and Son, are noticeable for many excellent points in the fine productions of the woollen trade. Messrs. Vickerman and Beaumont exhibit a general assortment of pieced-dyed goods, together with corded trousers, manufactured entirely of wool. Messrs. Lockwood and Keligley (104), too, display a superior quality of corded trousers. The summer coatings exhibited by Mr. Schwann, manufactured by Milner and Hale, are noticeable for their admirable cloth for top coats is also exhibited by David Shaw, Son, and Co., the mixture being effected in the carding, by placing different coloured cardings or rovings together, and then carding again. A peculiar make of cloth for top coats is also exhibited by David Shaw, Son, and Co., the mixture being effected in the carding, by placing different coloured cardings or rovings together, and then carding again. This gives a certain irregularity of tint to the yarn, which when woven, produces a beautiful quality for every purpose, as exhibited by Messrs. J. and G. Hinchcliffe (110), as also by W. Willott and Co. (114), the latter also displaying specimens of very fine doe-skin cassimere, of a very superior quality.

Messrs. J. and T. C. Wrigley and Co. (117) exhibit an excellent series of top-coat fabrics suitable for Russian and Canadian wear. These have mohair backs, and are of great strength, thickness, and weight. In the latter respect some are 3½ lb. to the yard. These cloths present many attractive features to those who best understand them, but in the present warm weather they conjure up sensations of heat by no means seasonable as regards the general visitor. Messrs. Luth and Fischer (123) also exhibit similar goods, this house being the originators of these articles, and the proprietors; Messrs. Wrigley being the manufacturers. Those who have experienced the severity of a Russian or Canadian winter can best appreciate the value of a garment made of such dreadnought materials as these articles certainly are.

In dress goods, vestings, &c., Messrs. John Taylor and Son (111) display a varied assortment of the latter, the designs and colourings of which are generally very excellent, the cotton quittings being also of a very superior character. The same may also be said of the quittings exhibited by James Tolson and Son (116). The dress goods exhibited in this house are also very good; and in addition to these there is a display of beautiful grey trousers of a character well worthy of attention. The plain coloured cashmere vestings and clear white goods of the same kind exhibited by Mr. Jonathan Schofield, together with shepherd's plaid trousers, are beautifully made, and remarkably even in texture. Messrs. Joseph Norton and Co. display a series of table-covers, of which some are of coloured damasks, and are washable; being made of wool and cotton, with the occasional introduction of silk. The style is bold and effective, and the designs much better than is usually found in these articles. Some of the shawls are novel and effective. One in imitation of ermine is exceedingly ingenious in its mode of production, and the effect is elegant and pleasing. The trousers of a chequered pattern, in which the shawls of the same character, are worthy of notice as presenting features which might be extended to other classes of goods. The glove-cloths exhibited by this house are very excellent, and are composed of wool and a mixture of rabbit's down. The fabric is knitted by Clausen's circular loom, which is now attracting so much attention in the machinery department.

The most illustrative general display of the manufactures of the Huddersfield district is certainly that of Mr. F. Schwann (113), who has been at much pains to give a full and complete epitome of the class of goods usually produced for the ordinary markets of the world, rather than to exclusively illustrate the higher class of productions. In the exposition thus made we find excellent productions of each class. The woollen and cotton figured vestings, as also the shawls, are all of excellent design and manufacture. The cotton quittings, too, are very superior, being tasteful and appropriate, especially in colour. The Poncau mohair mantilla cloth, in a variety of shades, presents great excellences of manufacture and finish; and the Angola wool and cotton-chequered pantaloons possess many points which will render them interesting to buyers for their admirable qualities, alike in the more ordinary as in the higher examples.

As an illustration of the direction which certain branches of manufacture take in the West Riding of Yorkshire, we may quote the examples of tweeds manufactured without wool; that is, made of woollen waste—a material which the ingenuity of the manufacturer alone can render at all valuable. For this purpose the refuse of other departments is collected, and we have, plain and figured, by Messrs. Oldfield, Allan, and Co., examples of tweeds made entirely of waste. It is by this economic use of the apparently useless material that our manufacturers flourish in many of the more extensive departments; and when used legitimately, with a full understanding as to the true nature of the manufacture, and not, as is too often done, as means of adulteration—if we may use that term—he must be a very fastidious being who would object to its employment in the production of articles to which it is really suited.

BRADFORD.

The manufactures of Bradford display another phase in the character of the industrial productions of Yorkshire; and, as the leading feature of Leeds is the woollen trade, so that of Bradford is the worsted or stuff trade, together with all those recent novel introductions such as alpaca and mohair. The distinctive difference between the woollen and worsted trades is little understood, yet there are certainly as distinct as—indeed, more so than—those of flax and cotton. Woollen manufactures are produced from the same general material as the worsted, but the kinds of material are essentially different—the shorter quality of wool being used for the production of woollen cloth, and that of longer staple for the production of worsted or stuff goods. The machinery employed in the spinning, too, is as different as that employed for the production of flax and cotton. The worsted trade, however, has of late years had to undergo a variety of operations after it has quitted the loom, worsted fabrics are in a comparatively finished state, being merely in need of a final dressing, as a finish to the texture, or rather of the surface. The different length of staple in wool is, of course, adapted to the various kinds of worsted by the skill of the spinner, and the material for stuff goods or for hosiery is selected accordingly; so that the worsted trade is again sub-divided into two distinct classes of manufacture.

This brief explanation may be sufficient to show that, in now treating of worsted goods hosiery is not to be considered, but simply those articles which belong to the garment or furniture trade. Of the former, we may have worsted in its integrity; the same with cotton, silk, or other materials in mixtures, the same with alpaca and mohair, plain and figured; of the latter, damasks, moreens, lastings, and other fabrics, either decorated or not. The various names by which many of the mixtures are called, are merely fanciful, and really have no reference to the nature of the material. Thus, while the terms *merino*, *mousseline de laine*, *mousseline de soie*, alpaca, or mohair, are names descriptive of the materials of which the fabrics are made, those of Orleans, Colognes, and Tricoteaux, are merely commercial names for one mixture from another.

By far the most extensive exhibitor in the Bradford department is Mr. Titus Salt, and he has certainly been at some trouble to give as

complete an idea as possible of the peculiar trade of the district of which Bradford is the centre. Mr. Salt's display consists of cloths, alpaca, worsted, and silk, all of great quality. In which there is much taste and skill displayed. The shot alpacas, being a mixture with silk, are very beautiful and effective specimens of manufacture. In furniture, Mr. Salt's moreens command attention from the beautiful character of the varied dyes and their watered effects.

In the front of the portion of the court devoted to Bradford, a very handsome glass case with polished mahogany frame-work is placed, and corresponds to the display of the worsted goods department, as appropriated to Messrs. Gott. This case is very judiciously devoted to the exposition of a selection of the best goods from Bradford, as contributed by four manufacturers. Mr. Salt shows an epitome of his more extensive contribution, whilst Messrs. J. G. Horsfall and Co. (174) display Colognes, and plain coloured goods of pure-Saxony wool, all of an excellent quality and make. Messrs. Randall and Sons (173) show moreens and Colognes, single and double-twisted, and very fine. The varied coloured Honietta cloths, of silk warp and worsted weft, are also of the finest work. Messrs. W. Milligan and Son have, in addition to a large display at another point, a pleasing collection of imperial alpacas in figures and stripes. The effect of the "embroidered" alpaca of this house, though the term is sadly misapplied, is so excellent, and the mode of production so skillful, that we are almost tempted to give a description of the process, and to be proud of the display in this one glass case, the combined effort of four of its manufacturers.

Messrs. Schwann, Kell, and Co. (141) make a very valuable display of the various classes of goods which they, as merchants, bring into the market; and the illustration given of the peculiar trade of Bradford is as complete as that already alluded to as being the exposure of the manufactures of Huddersfield; and Mr. Schwann being the principle of both houses, there is a uniformity in the arrangements which add to their value. In each exposition a distinct catalogue is printed for the use of those directly interested in the articles exhibited.

Messrs. A. Tremel and Co. (147) exhibit a great variety of alpaca and mohair mixtures, and silk figured broadens, of an effective and elegant character. The specimens of dying in the house, with a red and cotton warp, and a Brazilian silk, are also contributed by Messrs. George and Co. (146) are also very admirable. In all probability, however, the most excellent goods of their class are those exhibited by Mr. Jacob Behrens (180), and manufactured by Messrs. Bottomley, Wilkinson, and Co. They consist of an excellent display of figured goods, imperial satens, &c., of first-rate quality in dye and finish. Messrs. Moses Bottomley and Sons (165) also exhibit silk-figured broadens, of an excellent character, and an example of a mixture of wool and silk, in which the design is intended to suggest flouncing, the effect being good as a whole, but somewhat confused in the arrangement of the parts. The weaving, however, is first-rate. Messrs. W. Ercroft and Son (130), of Burnley, exhibit a variety of fabrics of good quality, the Colognes being very excellent.

It would occupy too much space to go over the whole of the very excellent contributions from Bradford, and we must therefore dismiss the piece goods by the general remark that Jonas Sadgen and Brothers (107), T. Jowett and Co., of Bingley (144), Foster and Son (143), and George Rogers (142), and others all exhibit goods of a very superior quality in many points. The first-named of these houses display a peculiar kind of goods, manufactured for Italy and Spain, and used in those countries for the dresses of monks. These are "saxons" of all wool. They also show another variety known as "saxons," a mixture of wool and cotton. In the compartments devoted to these goods are some excellent summer coatings, and a glass case containing specimens of 800 varieties of Genappa yarns used in the manufacture of poplins and small wares, as also for a great variety of fancy articles.

The worsted yarns of Bradford are famous wherever the manufacture is carried on, and a very interesting character of the worsted kinds used in making the goods has been noticed. Messrs. J. Rand and Sons contribute a case containing examples of the spinning processes of worsted yarns. The specimens are very beautiful; and, whilst the ordinary numbers are from 30s to 50s, we find in this case examples of 120s, 130s, and even 160s, which, in a material like wool, is certainly a great novelty. Mr. William Chessborough displays a very interesting arrangement of specimens of worsted yarns grown in the various counties of the United Kingdom, as it comes from the fleece; and Messrs. W. Milligan and Son give illustrations of the preparation of alpaca wool from the fleece to the cloth, with assorted natural colours; and a beautiful example of the operations by which these colours are mixed to gain one uniform tint. This display is completed by a series of examples of alpaca mixtures. Other houses also exhibit specimens of mohair and silk, and Messrs. Harris and Eason show examples of rabbit's down cloth, spun and manufactured entirely from that material; and, from calculations made upon these experiments, there is every reason to suppose that this will become useful in an economic point of view. The Berlin wools, manufactured and dyed in England, and exhibited by Messrs. Quinzow, Schlesinger, and Co., are good examples of this class of manufacture.

As a whole, the Bradford exhibits are most excellent; and representing, as they do, a trade of such an extensive and world-wide character, too much importance cannot be attached to the manner in which the manufacturers of this flourishing town have come forward to sustain their own interests and the manufacturing dignity of this country in that department to which they devote their skill, industry, and capital.

HALIFAX.

The leading feature of the Halifax display is its decorative character, the great proportion of the goods being either for furniture purposes, such as damasks of various kinds, moreens, and table-covers, or intended for the South American markets, where gaily coloured and striking effects are in request as an indispensable part of the furniture. The contribution of Mr. J. Wilson (138), of ponchos, mantans, and shawls, will best illustrate the peculiarities of this class of goods. These contrast in a remarkable manner with those articles intended for our own domestic purposes. Messrs. Hoadley and Pridie's (128) display, for instance, shows this point very clearly. In these examples the patterns are bold and effective, and generally in good taste, the self-colours being very excellent in dye and finish.

Mr. Brown (129) exhibits some neat and effective patterns of the same class, and Mr. Kirk, however, is so sparingly introduced as to give a thinness of effect to the parts where it is seen. Messrs. Shepherd and Perfect (131) also exhibit some good patterns in worsted damasks; but the character of the table-covers is not precisely what it might be, the designs being more clumsy than elegant. Mr. J. W. Ward's (134) furniture damasks, striped in the warp, are very superior in design, and the other goods which he displays are of a fine quality. In Mr. G. McKinnon's exposition there are two or three very excellent examples of the furniture class, as also specimens for the South American market of the usual effective character.

After looking at the gay articles around, the contribution of Messrs. Clay and Sons (136) strike by the contrast they afford, being chiefly jacket cloths for cricketers, ironing blankets, and blue flannels.

The display, too, of Messrs. W. Barraclough and Son is peculiar in its character, being an assortment of druggetts, asseyes, &c. The contribution of Messrs. Ackroyd and Son is, however, the most extensive display of the manufactures of Halifax, particularly in ladies' dresses, which are especially neat and tasteful, and of excellent quality. These are chiefly moreens, princettas, and goods of a similar class. The damasks, too, are bold and effective alike in design and colour. Messrs. Aired and Sons show another class of goods—pantaloons, mixture coatings, and fancy chequers—and these are excellent of their kind, in colour and quality.

We have thus gone over the whole of the productions of this important district at greater length than was originally intended; but the examination of its various excellences, the important interests at stake in connexion with its wide-spread commercial connexion, the efforts made by the manufacturers of the West Riding to give full effect to the capabilities of their manufactures, and the results of the exhibition, all demand that every attention should be paid to the result of these efforts; and we are perfectly satisfied that no unprejudiced mind can look upon this display with anything but satisfaction, since, in spite of all sorts of sneers and insinuations about base imitations of superior goods, the deceptions practised in the manufacture of cloth; all too true in many instances in the ordinary course of trade, we have here seen a proof of the capability of the manufacturers of the great district, as to show at once of what they are capable, and which will ever tend to place them in an infinitely better position than they have ever held before in the estimation of those most interested in these productions.

Our notice of the woollens of the West of England, and the mixed fabrics of Scotland and Ireland, together with the foreign contributions of the same class, must be postponed until a future opportunity. The contributions of the hosiery and knit goods departments are of an analogous character, as likely to afford many useful and important hints as to methods of production and style of finish.

MINERAL FUEL.

THE visitor arriving at the Exhibition Building from the west, or passing out from that extremity, will not fail to be struck by a number of large objects there collected and arranged, amongst which some gigantic blocks of coal are not the least remarkable. These form part of a noble series of specimens of mineral fuel, most of them, as might be expected, the produce of English mines, and capable of giving to the general observer, as well as the practical man, a most valuable idea of the relative as well as positive importance of this source of our country's wealth. We propose to detain the reader a little in the consideration of this subject, as one worthy, from its general interest as well as its importance, of special notice on the present occasion.

Mineral fuel exists in various ways in the earth; if by this term we include, as we may fairly do, all those deposits in any sense available for fuel which form now an essential part of the earth's external layer or surface. Using the expression in this general way, we understand it to mean peat and turf, as well as coal; and not only such coal as is brought to us from Newcastle, Lancashire, Yorkshire, South Wales, or other places in the great coal districts of the north and west, which chiefly supply London, but the less perfect and much less valuable material obtained in other countries and other places, and known technically as lignite, or brown coal.

Just like all other supplies of fuel from the earth, it is nothing more than vegetation of some kind in a more or less altered state. When, owing to any cause, the decomposition of dead plants is checked or prevented, a gradual and steady accumulation takes place; and, where circumstances are favourable, this is much assisted by a particular kind of moss, making, with the other plants, a species of peat-moss, which, as it grows, the magnitude of the deposit increases so large as the condition of the surrounding ground will admit. From 12 to 20 feet is no uncommon depth for such material; and so great is the surface extent, that not less than one-seventh part of the whole of Ireland is thus occupied. Anything which could render this peat available as fuel at a price at all competing with that of coal, would, unquestionably, be a great advantage to a country like Ireland, and also to many parts of Germany, and even to the United Kingdom, where peat is much adopted, which are illustrated in the general collection in Class 1. We may refer here more particularly to the preparations by Mr. Jasper Rogers, and those by Mr. Evans (Stone's patent), and Mr. Cobbold—the latter effected, we believe, by centrifugal force without pressure and while the material is in a pulpy state, and certainly yielding some very curious material resembling jet, and capable of being turned in the lathe, and even of being used for the production of a beautiful wood obtained by the destructive distillation of peat, the economic value of which does not at present seem very distinctly proved, but which are well worthy of experiment; while the interest excited by the products exhibited by Mr. Rogers has a wider range, as it is connected with large sanitary questions and the employment of peat charcoal for manure.

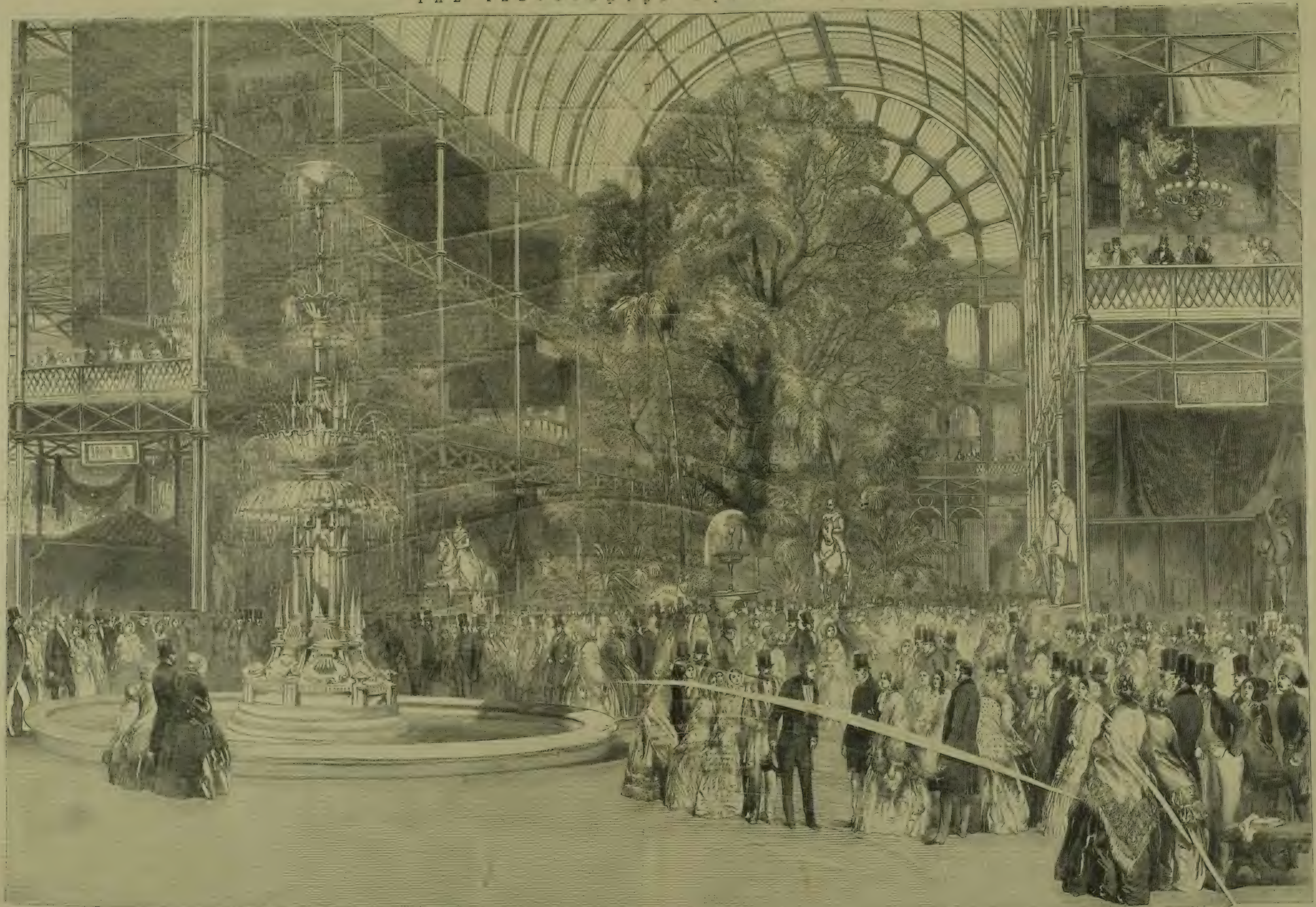
The great objection to peat as a fuel has generally arisen from the large quantity of water which it contains even when it has been exposed to the ordinary process of drying. This air-dried peat, even under favourable circumstances, contains no less than one-fourth part of its weight of water, and in any use of the substance as fuel, the first thing that has to be done during combustion is to turn into steam and drive off by evaporation this extraneous moisture. In charring peat the result of the water is even in another way; for as it is present chiefly in the little cells of the plants of which the mass is made up, the charcoal produced is very light and easily reduced to fine powder, just as would be the case if leaves, twigs, and mosses were burnt. The very light and porous state thus obtained is unfavourable for the use of the fuel in cases where great heat is needed, and where a blast of air is employed. All these objections to peat and charred peat are, however, much diminished, and even removed, when the peat is reduced to a more compact substance, and the water got rid of. By some contrivance the weight of such prepared fuel is greater than that of a similar block of coal, and the charcoal is more dense than that from wood. When we consider that in Ireland, as we have already said, not less than one-seventh part of the whole surface of the country is covered by bog, while coal, though it exists, is dear and not very good, the vast quantities of peat which it is possible to produce are of great value. With regard to the relative value of peat and coal, it may be sufficient to say, that 1 lb. of ordinary peat will evaporate 4½ lb. of water; 1 lb. of perfectly dry peat will evaporate 5 lb. of water; 1 lb. of Newcastle coal will evaporate 7 lb. of water, and 1 lb. of pure Welsh anthracite as much as 10½ lb. Compressed peat varies in this respect according to the method adopted to bring it into a convenient and valuable form.

Coal differs essentially from peat and lignite in having its minute cells either occupied with a gas instead of water, or so completely obliterated, that nothing remains but carbon and a very small percentage of ash. There are several different kinds of coal dependent on this condition. Thus, amongst lignite, it is not unusual to find black brittle bands like jet, and jet itself is but another name for the same thing. The vegetable matter in this state contains much gas, taking fire with a hissing noise, and wood steeped in resin will burn with a bright flame. Lignite, the intermediate between lignite and coal, and when in sufficient quantity, and not too brittle, is often worked into ornaments under the name of jet. Some good examples, both of the raw and manufactured material, will be found exhibited by Messrs. Slater and Wright in Class 1, and are worthy of notice. Jet, however, has been too long in the estimation, and requires any separate notice, to connect it with coal as the substance with which it has the nearest relations.

The next step is the progress of vegetation towards the mineral kingdom is seen in cannel or parrot coal, which contains about 50 per cent. of volatile matter; and, like jet, can be worked up into various ornaments, as may be seen by the beautiful specimens exhibited by H.R.H. the Prince Albert in Class 27. The parrot coal is a kind of lignite which shows the nature and capabilities of the material, and a block of the raw material is placed near for comparison. In Class 1 is a model of the Durham monument, and a number of smaller objects constructed of the same material.

But cannel coal is not only useful for ornamental purposes. It has a far more important value in the very large quantity of common street gas that can be obtained from it. The gas is of a blue colour, and great purity of the gas. There are large deposits of this material in Scotland, and it has been used for some time by the gas companies, but it has not long been employed to any great extent in London. Now, however, there is found to be a supply obtainable from the Newcastle coal district, and this is used exclusively by the Western Gaslight Company. There is also a large quantity used in London obtained from the Vigan coal field, where a thick bed is bed of the same kind, and the advantage of this is placed near for comparison. In Class 1 is a model of the Durham monument, and a number of smaller objects constructed of the same material.

Next to cannel coal, the common luminous coal of Newcastle and other districts is the most remarkable for the quantity of gas it contains. It is the common household coal in most parts of England, and as it takes fire readily, burns freely with considerable heat, has a cheerful quality, and is of moderate price, it is likely to retain its reputation. There are two kinds of bituminous coal, the one swelling and becoming compact while burning, as the common caking coal obtained from the north; but the other, although containing as much volatile matter, and therefore equally fit for gas-making, remaining unaltered in form while undergoing combustion. The non-caking kind comes chiefly from the south, and is easily distinguished from the others. Generally speaking, the disadvantage of the Newcastle coal is that it requires constant stirring to keep a draught of air through the fire; but, on the other hand, the heat given is considerable; the ash is small and



INTERIOR OF THE GREAT CRYSTAL PALACE.—THE TRANSEPT, LOOKING NORTH.

"The judges have likewise awarded a first bronze medal to a series of elaborate tables especially adapted for the daily calculations of a miner. Their value has been tested for several years in a mine in the eastern part of this county, where they have been found of great assistance to the agents. A first-class prize has been awarded to a pocket surveying compass, which promises to be a useful instrument under certain circumstances. A first prize has been given to a model of a screw jack, which shows considerable ingenuity in the contrivances for separating the threads of a screw, and the mode of its employment. A book on mechanics, of the value of a fourth prize, has been awarded to a boy of fifteen, whose attention has been directed to the improvement of a Savery's engine, of which he has submitted a plan to the judges: they deem they have acted in accordance with the views of the society in this award. The judges have awarded a first bronze medal to the workmanship of a diving bell, in accordance with the views of the society in this award. The greatest value in the execution of good work. The judges have since heard with great interest of the premium has been adjudged to a person who has been an apprentice to a well-known exhibitor of mining instruments of superior workmanship. A first bronze medal has likewise been adjudged

to a skeleton clock, the parts of which were cast, made, and cut by a clockmaker of this county, in rivalry of the work of those districts in which clockmaking is a special trade. A second prize has been adjudged to a set of small knives, for the skill and ingenuity exhibited in their workmanship. The judges do not consider such ingenuity entirely wasted, since its exertion confers a power on individuals that may eventually be applied to objects of utility; and the same remark is applicable to



1.—ICE VASE.—BY MR. DODD.

a prize of the value of 2s. 6d. adjudged to a lad for a puzzle-box that he has exhibited. The judges have further awarded the society's second silver medal (not convertible into money) to an extremely well-executed drawing of a balance apparatus used in the coal-mines of Wales, and applicable, under some conditions, to the Cornish mines. They are satisfied that this society is extremely desirous of encouraging a full and accurate knowledge of the practice and plans of other mining districts, with a view to their adoption, or the employment of such modifications as may be deemed advisable. The judges, with the consent of the committee, have awarded an extra prize of £2 to a small model of a steam-engine, made by an engine-man in his leisure hours, which is well executed under circumstances of obvious difficulty, and which must have required a study of the form and proportions of every part of an engine, which must be a very useful exercise to a person to whom is entrusted the constant care of an engine."

The Cornwall exhibitions, like all others (except the last three at the house of the London Society of Arts), have partaken of the character of bazaars, since they have included curiosities in natural history from all parts of the world, as well as amateur oil and water-colour paintings.

Yet, even under the general head of natural history, we find that the jury paid particular attention to county exhibitors. Thus, the second silver medal was given to William Loughren, of the coast-guard, for ninety species of fishes procured from the Cornish coast, and preserved by himself. "Of less value is the collection of Algae by Miss Warren, to whom we also award a second silver medal. The specimens are named systematically; and, if they do not form a perfect marine herbarium of Falmouth harbour, they leave but little to desire." Even the Cornwall boys contributed illustrations of the natural history of their county, in the shape of collections of birds eggs. The exhibition consisted of 612 distinct articles; and the presence of a remarkable number of boys and men of the working classes, attests the spirit of emulation which the institution has evoked throughout the country. The rich resources of Cornwall are by its agency subjected to a thorough mechanical and scientific examination. Cornwall naturalists are encouraged to class the living creatures indigenous to their country; miners are exhorted to improve the machinery of their mines; amateur artists are offered a public wall for the display of their local sketches; the young ladies of Cornwall, as they pace the shore of their southern county, are reminded that they will receive honour and thanks from their neighbours if they will learn to class



3.—ORIGIN OF THE QUARREL OF THE GUELPHS AND GIBELLINES.—DESIGNED BY F. R. PICKERSGILL, A.R.A., FOR MESSRS. ROWNEY AND CO.

the weeds which cluster about their feet; and the coast guard, as he wanders moodily along the sea-side solitudes of Land's End, is stimulated to play his part at the local exhibition. The industry, the science, and the natural history of the county find their annual representatives;



4.—GROUP OF VASES, &c.—BY MANSARD.

and the processes which tend to cheapen the production of its embowelled wealth, receive daily new and improved developments.

Next in order of succession, Manchester claims popular notice, for its endeavours after an industrial exhibition. The idea of establishing a collection of "specimens of natural history, works of art, and mechanical contrivances" within the walls of a Mechanics' Institution is attributed, in the report of this institution for 1838, to its President, Mr. Benjamin Heywood; and it was at this gentleman's sug-



2.—CLARET JUG.—BY MR. DODD.

gestion, that, in 1837, a circular was issued to the manufacturing and scientific men of the county, which, as it indicates the comprehensiveness of the first Manchester scheme, deserves a *verbatim* insertion in a History of Industrial Exhibitions:—

Sir,—I have the pleasure of informing you, that the directors of this institution intend, during the Christmas vacation, to open the various class and lecture-rooms for the exhibition of objects illustrative of science, art, manufactures, and natural history, to afford the members of the institution and the public generally an opportunity of inspecting, at their leisure, the present state of the arts and manufactures of the town; to bring together numerous instances of the practical application of those scientific principles so frequently expounded in our lecture-room; and thus, by blending instruction with amusement, to furnish to the great community in which we live a source of intellectual improvement and rational recreation. The following outline will display the principal features of the intended exhibition, and it will, at the same time, be useful as a guide to those friends of the institution who may be disposed to promote this object by the donation or loan of philosophical instruments, models of machinery used in the various important branches of British manufactures, and specimens illustrative of the several departments of natural history.

EXPERIMENTAL PHILOSOPHY—Statics and Dynamics: Instruments to illustrate the laws of equilibrium and motions of solid bodies; elements of machinery, various kinds of levers, wheel and axle, pulleys, inclined plane, screw, and the wedge, their application to modify motion; illustration of centrifugal force. **Hydrodynamics:** Instruments to illustrate the laws of pressure, equilibrium, cohesion, and motions of fluids; hydrostatic paradox, press, bellows, balance, &c.; hydraulic machinery, water-wheels, machines driven by the reaction of water; clepsydres, hydraulic ram, Archimedes' screw, blowing machines, &c. **Pneumatics:** Instruments for exhibiting the mechanical properties of air and other elastic bodies; air-pumps, condensers, barometers, machines for raising water, various kinds of pumps, syphons, fire-engines, &c. **Heat:** Instruments for illustrating the theory of heat, such as thermometers, pyrometers, parabola reflectors, &c. **Lights:** Sectional and other models of various optical instruments, such as telescopes, microscopes, camera-obscura, camera-lucida, &c.; instruments for exhibiting the polarization of light, optical delusions, machines for grinding lenses and spectacles. **Electricity:** Corresponding instruments for illustrating the phenomena of electricity derived from friction, galvanism, magnetism, electro-magnetism, and thermo-electricity. **Astronomy:** Models of instruments for the purpose of observations and computation such as mural circles, transit instruments, &c.; contrivances for illustrating the motions and phenomena of the heavenly bodies, such as planetariums, orreries, armillary spheres, &c. **Geodesy:** Instruments in use for surveying and

division of land, theodolites, levels, circumferenters, perambulators, pentagraphs, &c. *Chemistry*: in addition to the apparatus usually employed in chemical demonstrations, it will be desirable to obtain samples of the various drugs used in the arts, particularly in the processes of bleaching, dyeing, and printing. *The Fine Arts—Architecture*: Models and drawings of public buildings, specimens of materials used in their construction. Specimens of sculpture, modelling, carving, painting, engraving, &c. *The Useful Arts—Brickwork, Masonry, and Carpentry*: Specimens of building materials, such as stone, marble, brick, lime, cement, &c.; models of roofs, centres for bridges, specimens of various kinds of wood, &c. *Mut-Work*: Models to illustrate the elementary parts of mill-work, the different methods of engaging and disengaging machinery; contrivances for equalising, transmitting, and converting motion from one species to another; models of various kinds of mills, wheels, &c. *Steam-Engines*: Sectional models



5.—STATUETTE FROM VIENNA.—BY FERNKORN.

and drawings to exhibit the various parts of the modern steam-engine, under various forms, and their application in the single and double-acting engine, high pressure engine, vibrating engine, &c.; models for illustrating the application of steam power to mining, to navigation, to locomotive engines on railroads and common roads. *Civil Engineering*: Models and drawings of works of public and domestic utility, such as sea, river, canal, railway, and common roadworks, gas-works, water-works, mining, &c. *Manufactures*: Models for illustrating various manufactures from fibrous materials, with specimens in cotton, silk, flax, wool, worsted, &c.; models to illustrate the art of bleaching, dyeing, and calico printing; models connected with the production and manufacture of cast and wrought iron, and other metals; models connected with the manufacture of artificial substances, as porcelain, glass, acids, salts, pigments, &c.; models to illustrate the arts of letterpress printing, by presses and machines, copper-plate and lithographic printing. *Natural History*: Specimens of crystals, minerals, geological charts, fossils; specimens in botany; specimens in entomology, ornithology, ichthyology, zoology, &c.

By the united and zealous exertions of the members and friends of the institution, the directors feel assured that a source of rational and agreeable relaxation may be established, and be made the means of diffusing a great amount of useful and interesting information. It will afford our ingenious mechanics and artisans a convenient opportunity of inspecting the practical application of scientific principles in the construction of machinery; of seeing the present state of perfection of our manufactures, and it is hoped it will be the means of stimulating them to scientific research in the improvement of their respective arts, and assist them to contribute beneficial results to this great metropolis of manufactures.

To make this Exhibition useful, attractive, and interesting, great labour will be required, as well as considerable expense. Every exertion will be made to remove the first obstacle; and, with respect to the second, an appeal to our liberal townsmen, who are always willing to support works of public utility, will not be made in vain.

SAMUEL F. COTTELL,
Secretary.

This circular had the effect of concentrating within the walls of the Manchester Mechanics' Institution a very interesting collection of models, manufactures, paintings, and curiosities in natural history from 170 contributors, for the amusement and instruction of the Christmas holiday folk of 1847. The exhibition remained open from the 20th of December till the 31st of February, and was within that space of time visited by 60,000 persons. At the annual meeting, held a few



7. CENTRE-PIECE.—BY MESSRS. LAMBERT AND RAWLINGS.



8.—GROUP OF GLASS.—BY MR. GREEN, ST. JAMES'S-STREET.

weeks after the close of this experimental exhibition, Mr. Benjamin Heywood referred to it in terms of great gratification:—"For my own part," said this gentleman, "I am free to confess I had no anticipation of the degree of success which has attended it; and I believe I am not very far wrong when I say that its results have not a little surprised my excellent friends near me who worked so zealously in its preparation. How delightful is the contemplation of everything connected with it. Where shall I begin in the enumeration of its happy influences? Shall I speak of the spirit which animated those who undertook its preparation and arrangement? of the days and nights of labour they devoted to it? of the readiness and kindness with which contributions of all kinds were offered? Shall I speak of the gratification afforded by it



6.—STATUETTE FROM VIENNA.—BY FERNKORN.

to thousands and tens of thousands who had never seen anything of the kind before? of the new and nobler taste which it has awakened in the minds of many of them? or shall I speak of its value as an example to other institutions, possessing rich and beautiful collections, from which the public have hitherto been excluded? It was delightful to see the countenances, beaming with pleasure, of the working men, their wives and their children, as they thronged through the rooms, and gazed upon the different objects; and I could not help feeling in how many of their breasts a cord must have been touched, the vibration of which will have given life and permanence to new and happier feelings within them. . . . Let me beg your attention to the personal appearance of your directors and your president this evening: we are all in the livery of the institution; we are all in waistcoats woven at the exhibition, by the silk-weaver whose loom and whose work excited so much interest." On turning to the accounts of the institution, we find that the exhibition realised no less a sum than £1078.

The second Exhibition of Manchester industries, arts, and curiosities, was opened on the 26th of December, 1848, and showed a list of contributors 360 strong, and a list of articles amounting in number to 26,300. Amongst these articles there were 31 models of steam-engines, 79 models of useful machines and ingenious mechanical contrivances, 20 models of ships, packets, boats, &c., 400 specimens of manufactures, 12 models of public buildings, 40 specimens of papier maché and cabinet-work, 80 philosophical instruments, 160 ancient and modern curiosities, 1050 medals, coins, and plaster casts of medallions, 171 paintings, 290 engravings, 10,000 insects, 1130 birds, 2800 mineralogical and geological specimens, and 400 shells. Not less than 100,000 visitors flocked to this Exhibition, and left in the treasury of the institution about £2000. This sum, together with that realised by the first exhibition, were devoted to the long-cherished object of paying off the debt due upon the building of the institution. At the annual meeting held while the second exhibition was open, Mr. Isaac Newton (who appears, with Mr. Belshaw and others, to have taken an active interest in these exhibitions) threw out some suggestions for future guidance. He said, "It has now been practically demonstrated that the most

(To be Continued.)

CULTIVATION OF THE TEA PLANT IN INDIA.—The tea plant, as has been established by the last advice received from China, that Mr. Robert Fortune, who has been employed by the Honourable East India Company to transport and transmit to India the tea plant, for cultivation in the north-western provinces, has succeeded in obtaining the seedling plants from the tea plantations in the mountains, which he was leaving for Cutchin. He had also secured the seedling which came from the district of Wenchow, who have agreed to supply the tea plant to the East India Company, and to the Government. Six of these are regular tea manufacturers, and the other two are pure tea. The whole business is that of preparing land, canals, so the tea-lands. Mr. Fortune has been sent into the interior of China about three hundred miles, and during the whole of his journey he has been treated with the greatest respect and honor in any way insulted. He expects to have completed his labors in arranging the plantations for the East India Company before September next. The first of the tea plantations in the interior of China, which he has been sent to, is expected, but under his present circumstances, he is not expected to be able to visit the tea manufacturers, there is every reason to expect the most favourable results. Probably, in a few years, tea will form an article of export from the interior of China.

CHAPTER IX.

himself would be easily satisfied. They could hope for nothing more than bread, but it would be the sweeter for knowing that they were able to live together.

The doctor had given them hopes, that, in another month, the weaver would be well enough to take his seat at the loom again. If this

She could have cried when, at night, her father, suspecting that she sat up late after they were asleep, made her bring him the candle she had worked by. Luckily, the moon was up, and with standing by the window the light was sufficient. For four hours she managed to continue

9 & 10.—PAPER PATTERNS. BY TOWNSEND, PARKER, AND CO.
Two very agreeable designs for paper-hangings.

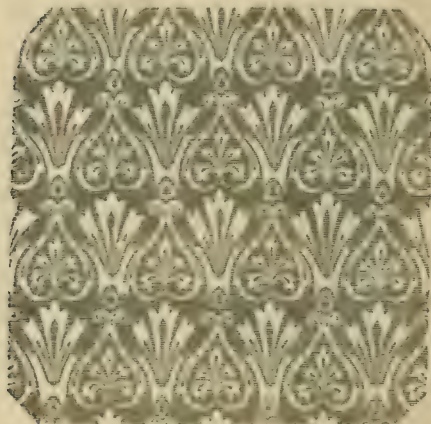
11 & 12.—CANDELABRA. BY POTTS, OF BIRMINGHAM.
The reputation of Birmingham art is creditably sustained by these

productions, in which simplicity of composition is happily combined with exquisite finish of workmanship. The stork candelabrum is especially beautiful.

13.—CHANDELIER. BY PERRY.

All previous productions in this line are probably eclipsed by the magnificent crystal chandelier, manufactured by Mr. Perry, which is a conspicuous object in the gallery over the north-west corner of the Transept, in the immediate neighbourhood of the carpet worked for her Majesty by the hundred and fifty ladies whose names are recorded in connexion with it in the official Catalogue. This chandelier, which is a dozen or more feet in height, is intended for 144 candles: its design shows the style of glass-cutting of the eighteenth century, with the modern improvements. The

colour and quality of the glass is no less remarkable than the massive elegance of the composition.



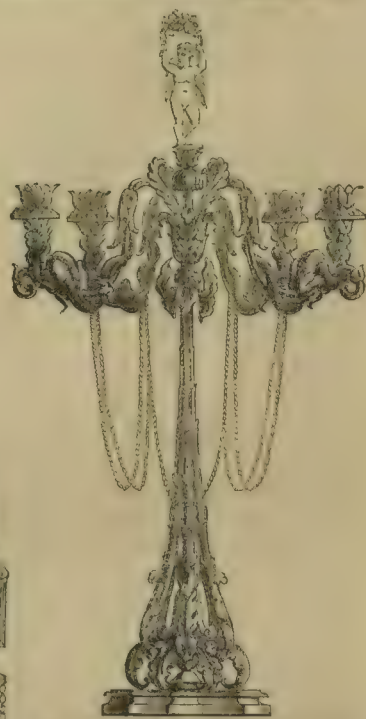
9.—PAPER PATTERN.—BY TOWNSEND, PARKER, AND CO.



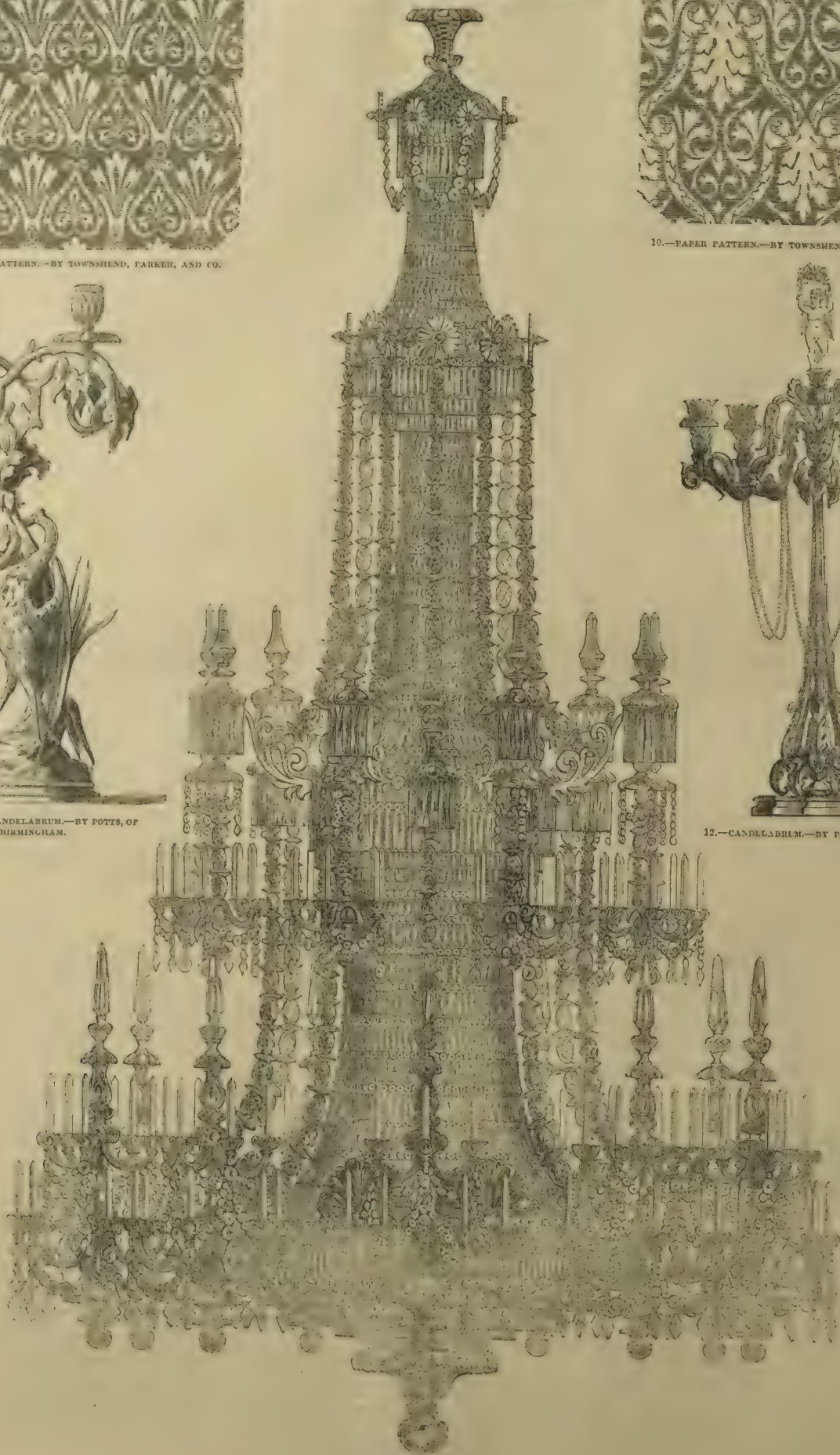
10.—PAPER PATTERN.—BY TOWNSEND, PARKER, AND CO.



11.—STORK CANDELABRUM.—BY POTTS, OF BIRMINGHAM.



12.—CANDELABRUM.—BY POTTS, OF BIRMINGHAM.



13.—CHANDELIER.—BY PERRY, BOND STREET.

THE ILLUSTRATED LONDON NEWS

SECOND SUPPLEMENT.

VOL. XVIII.]

SATURDAY, JUNE 7, 1851.

[GRATIS.]

THE BRITISH MUSEUM.

IN the Number of the ILLUSTRATED LONDON NEWS published with the present Supplement will be found an interesting survey of the several rooms of the Library of the British Museum, which will be open to the public during the four months of the Great Exhibition. The history of the foundation and accumulation of the Library is briefly as follows:—

When the learned and indefatigable Sir Hans Sloane died, in 1753, he desired in his will that the then unrivalled collection of printed books, manuscripts, objects of natural history, and works of art, acquired by him with incalculable trouble, and at an expense of about £20,000, should be offered to Parliament for the British Nation for the sum of £20,000. To this offer the Parliament assented, and directed at the same time that the Marleian collection should also be purchased, and the two united with the Cottonian library then in possession of the State. In the spring of 1754, Parliament authorized the purchase of Montagu House for the reception of the joint collections: finally, in 1759, the Museum was opened to the public, and shortly afterwards a reading-room was established.

But, alas for the little veneration of this age! Montagu House is among the things that were: and though many can, doubtless, remember the quaint old pile, the very model of ugliness and gloom, standing in its spacious garden, every vestige of it, including the porter's lodge, which disappeared so lately as 1850, has vanished and become matter of history. In fact, it was soon found that the increase of the collections of antiquities and natural history, augmented as they were by such large and valuable gifts as the Townley marbles and the museum of Sir Joseph Banks, would speedily call for a greatly extended accommodation, and necessitate either the removal of the collection, or the construction of additional rooms. The latter alternative was adopted. New rooms were added, or built upon the sites of the old ones. Bit by bit, the alterations encroached, until at length it was determined to make the Museum of one uniform style of architecture; and the last remnant of the old house was demolished in 1846. The Museum is now built in the form of a quadrangle, in the Grecian-Ionic style throughout; and no difference can be traced between the earlier and later portions of it, except such as a longer or shorter intimacy with our London atmosphere betrays. It was not, however, until the presentation of the Royal Library by George IV., that any extensive addition was made to the space then occupied by this department. The great value and size of that munificent gift demanded an appropriate place for its reception; and, with that view, the noble room called by its name, and the MSS. Rooms (one of which was for some time used as the Reading-room), forming, with the Natural History Galleries above, the whole of the east wing, were built at an expense of £120,000, and the books removed thither in 1828. From that time the Library has steadily and rapidly increased to its present vast dimensions. Of these some idea may be formed when it is stated that the suite of rooms occupies some portion of the south front, together with the whole of the wing, and north side of the quadrangle on the ground-floor, is more than 900 feet in direct length, and contains about 460,000 volumes of printed books, and nearly 32,000 volumes of manuscripts, with about 10,000 charters, arranged, it is calculated, on upwards of 13 miles of shelves!

The following extract from a Parliamentary return, lately issued, will show how largely the Library has been available to the public within one year:—

The number of books returned during the year to the shelves of the General Library from the reading-rooms is 119,993; to those of the Royal Library, 11,252; to those of the Grenville Library, 337; to the closet in which books are kept from day to day for the use of the readers, 110,950; making a total of 241,532, or 830 per diem. Adding the number of volumes returned to the shelves of the reading-rooms, about 130,000, the whole amounts to 421,532, or 1449 per diem. The number of readers had been 78,234, on an average 268 per diem, the reading-rooms having been kept open 291 days; each reader had, therefore, consulted on an average upwards of five volumes per diem. The number of volumes added to the library amounts to 16,208 (including music, maps, and newspapers), of which 837 were presented, 11,793 purchased, and 8376 were received by copyright. The number of parts of volumes is 9176 (including music and maps), of which 449 were presented, 3918 purchased, and 4809 obtained by copyright. The newspapers obtained from the Stamp-office amount to 499, and have been bound in 272 volumes. Of these newspapers, 194 were published in London. The maps, charts, and plans amount to 195 in 240 sheets; the atlases to 11 complete, and 2 commenced since the last return, and still in progress; and the parts and numbers of atlases to 36, including 21 of those commenced during and prior to the year 1850, and not yet complete. Of the maps, charts, and plans, 107 were presented, 75 purchased, and 15, as well as 36 parts and numbers of atlases, were received by copyright. The number of volumes of music amounts to three, of which one comprising one work, was presented, and two, comprising two works, were acquired by purchase. Besides these, 1142 complete works, and 490 parts and numbers of works in progress, have been acquired by copyright. The total number of articles received is 27,382, including 23 broadsides, of which articles 1422 are complete works. Of the complete works, 871 were purchased, 1064 presented, and 4390 were acquired by copyright. Each article acquired has been stamped. The number of stamps so impressed is 49,982.

Referring the reader to the *détour* of the library above mentioned, we proceed to the principal, or south front of the new Museum, which is now hastening to completion.

This front presents to us an imposing columnar *façade* of the Ionic order. In the centre is a portico, formed of a double range of columns, eight in each range; on either side of this is a smaller range, of three columns; and at the east and west angles are projecting wings, also surrounded by columns; so that the columns of the whole front are upwards of forty in number.

The great central portico has a pediment filled with figures—the subject of the composition being *The Progress of Civilization*. Of this noble work of sculpture we shall hereafter present our readers with a large engraving.

The accompanying illustration shows the principal entrance, by the door in the centre of the portico, opening into the new hall or vestibule. "This is a fine large apartment, worthy of the building to which it gives access. On the right are the two statues of Sir Joseph Banks and Shakespeare, on either side of a door leading to the Manuscript department; and on the left is the statue of the Hon. Mrs. Damer, the lady's sculptor. In front is a glazed door, opening to the central quadrangle, the buildings on three sides of which can be well seen from this point. The hall is lofty, and the ceiling is richly painted in encaustic colours, formed into square compartments of divers tints. On the left, close to the front wall of the building, is a passage leading to the various sculpture galleries; and northward of this is the grand staircase—a noble feature of the building. The ascent of this lofty seventy stone stairs—half of them westward, and then the other half eastward, the elegant balustrade, and the encaustic work of the ceiling, come with freshness and welcome upon the eyes of those who for many years have been accustomed to the dingy entrances to the Museum."

Here we should leave the reader, were we not anxious to direct his attention to some very useful hints for viewing the Museum, now that the plan is completed. These we find in one of Mr. Charles Knight's popular publications—*The Land we Live in*.

"What is the best mode of seeing the British Museum? How can a visitor so marshal his footsteps and his thoughts, that he shall not get confused by the multiplicity of objects which meets his eye? We would answer—*Classify your visits*. If you live in London, and can spare an hour on four or five different days, make four or five visits, and direct your attention, on each visit, to departments which you had purposely omitted before. If you are a 'country cousin,' sojourning temporarily in

the giant metropolis, perhaps one visit is all that you can make; but even then it may be worth while to pay a little attention beforehand to what you are about to see, in order that you may select those departments which are most likely to interest you. Many persons feel, that, when they leave the Museum after a visit of two or three hours, their thoughts are so filled with a chaos of minerals, stuffed monkeys, Greek statues, beautiful shells, Hindoo idols, vases, humming-birds, Egyptian mummies, monstrous fossil animals, and Polynesian trinkets, that it is difficult to retain a clear idea of any of them. This is a pity. A visit to a part of the collection at one time is much more profitable than a vague attempt to see everything; and we will endeavour to mark out a course for those who are in a position to make a succession of visits.

"It is always worth while to pay a little attention to the topography of a large building like this; for an appreciation of the contents is

likely to be aided by a clear idea of the relative position of the rooms which contain them. If the visitor, therefore, will bear in mind, that, after having ascended the grand staircase, he traverses the upper floor or story of the eastern half of the south side, the whole of the east and north sides, and half the west side, and he then descends the north-west staircase, and lastly traverses the lower story of the west side, and half the south side—if he will take note of this, he will have a pretty clear notion of the region which is to be traversed in his pursuit after knowledge and amusement. He will also be able to mark out, on his mental map, those portions of the building which are devoted to study, and are not open to general visitors."

"When we next hear and read of the Parliamentary estimates for the annual support of the British Museum," continues the above writer, "for the purchase of more books and more specimens, and for



THE BRITISH MUSEUM.—PRINCIPAL ENTRANCE.



SCENE FROM BEETHOVEN'S "FIDELIO," AT HER MAJESTY'S THEATRE.—THE "HYMN TO LIBERTY."

the construction of a building worthy to receive them—let us not regard it as a narrow question of pounds, shillings, and pence; but as a support given by the nation for the nation to an object which is calculated to raise the tone, both moral and intellectual, of all; and to make us by degrees a community to which even the jealousy of the foreigner shall not venture to apply the reproach of a 'nation of shopkeepers.' The occasional parliamentary inquiries into the state and management of the Museum, so far from being dictated in a narrow spirit, ought to be regarded as wholesome supervisions, having for their object to render that which is already a benefit and an honour, still more beneficial, and still more honourable to the country."

SCENE FROM BEETHOVEN'S "FIDELIO," AT HER MAJESTY'S THEATRE.

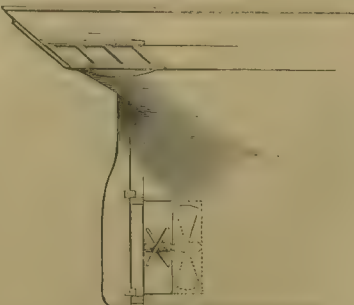
In the eleventh scene of the first act, *Jacquino* (Mercuriali) and *Fidelio* (Middle, Cruvelli), at the command of *Rocco* the gaoler (Balanchi), open the gates of the dungeons of the State Prison, and the prisoners are permitted to breathe the fresh air of the garden; it is then that they sing the celebrated chorus in D flat in two-four time, the "Invocation to Liberty."

very considerably. The vessel will not make leeway as formerly; the vibration, or tremulous motion, will be lessened. The safety of the vessel will be very much increased, because the duplex rudder will have the effect of instantaneously changing the direction should she be running into some unexpected danger; also, if one rudder



DUPLUX RUDDER AND SCREW-PROPELLER.

should be damaged, the other can be used to steer with. The propellers also can be used separately when required. For river navigation, the advantages obtained by the two rudders and two propellers will jointly enable the screw principle to be applied to steam-boats plying in shallow water, such as the Thames above London Bridge, or to vessels having small draught of water. For Transatlantic ships the use of the two rudders and two propellers will jointly ensure their making a passage in less time and at less expense than before, also with more certainty and safety than can possibly be done by a single screw or paddle-wheels.



DUPLUX RUDDER AND SCREW-PROPELLER.

The duplex rudder is applicable to paddle-wheel as well as screw steamboats.

LETTERS TO AUSTRIA.—GENERAL POST-OFFICE.—At the expressed wish of the Austrian Post-office, all letters and newspapers addressed to Austria will, in future, be forwarded from this country via Belgium and Prussia, instead of via France, unless specially addressed to be sent by the latter or any other route. The postage on letters for Austria via Belgium and Prussia (which may be paid in advance or not, at the option of the sender) will be as follows:—British and Prussian, weighing a half-ounce and under, 10d.; exceeding a half-ounce and weighing an ounce, 1s. 6d.; exceeding an ounce and under an ounce and a quarter, 2s. 4d.; Prussian, weighing under a quarter-ounce, 10d.; a quarter-ounce, and under a half-ounce, 1s. 6d.; a half-ounce and under three-quarters-ounce, 2s. 6d.; three-quarters-ounce and under an ounce, 3s. 4d.; an ounce and under an ounce and a quarter, 4s. 2d.



NORWEGIAN CARRIOLE.

NORWEGIAN CARRIOLE.

This has lately been brought to England by a gentleman who has been travelling in Norway. It is of very peculiar construction, and very much resembles a sledge on wheels. It has no springs; the shafts being very long, render the use of them unnecessary, and give the carriage a very easy motion. It only carries one person in the small seat shown in the drawing; and the back portion of the vehicle is intended to carry luggage, but is occasionally occupied by a second person. The harness is very similar to that of a cart-horse of a light description, and the reins are made of ropes. This carrieole was built at Christiania, in Norway, and has been driven by its present owner in some of the most mountainous districts of that country for upwards of 800 miles. It may frequently be seen in the neighbourhood of London, and presents a very singular contrast with the more ornamental vehicles of our own country.

SUB-MARINE TELEGRAPH.—A company has been formed for the purpose of organising a regular communication, by sub-marine telegraph, between England and France. It will be recollected that last autumn an experiment was made, which, as far as it tested the practicability of the undertaking, was quite satisfactory; owing, however, to the slenderness of the line, the wire with the gutta percha covering not being more than half an inch in diameter, it was found to be badly calculated for a certain permanent communication; and the new company proposes to remedy this by encasing the wire in a covering capable of resisting the action of the anchors of the largest ships. Mr. Jacob Brett, who laid down the line from Dover to Cape Grice last autumn, has obtained from the French Government the exclusive right to carry on sub-marine communications between England and France for ten years; and all his rights are to be tested in the company.

FRENCH AGRICULTURAL COMMISSION.—The Central Congress of Agriculture in France—a society formed by the union of 600 delegates from the various agricultural societies of France, under the presidency of M. Dupin—has recently appointed a commission to visit England for the purpose of reporting upon the agricultural implements exhibited in the Crystal Palace, and also to inspect some of our model farms. This commission, of which M. Maureny is chairman, has arrived in London to fulfil its mission, and has commenced its labours by an interview with the committee of the Royal Agricultural Society, in which it is presented to the Duke of Richmond, as president of the society, a set of the proceedings of the sister society in France.

DUPLUX RUDDER AND SCREW-PROPELLER.

This invention has just been patented by Captain E. I. Carpenter; and the Engravings represent stern and quarter views of a vessel with two rudders and two screw propellers, fitted in new positions for improved steering and propelling. From the midship section of the vessel to the stern, no alteration is introduced into the form of the hull; but abaft this point they commence. First, the keel, with the dead-wood, stern-post, and rudder, are removed, and the flooring above receives a suitable form for strength. Two additional keels lie in a line parallel with the former keel, but placed at a distance of two or more feet, according to the size of the vessel, on either side of it, terminating at the midship section in the fore-part, and in a line with the former stern-post in the after-part. Framework is carried down to these keels, leaving a free channel for the water to run between them in the direction of the midship keel. A stern-post is placed at the end of the additional keels, and upon each of them hangs a rudder.

A screw-propeller works in an orifice in each framework, on the common arrangement. One of the propellers is a little more aft than the other, to allow full play to both, and yet economise space in the mid channel.

The appearance of the vessel in the water is not altered in the side view, neither is it much changed in the stern view.

The consequence of this new arrangement is, that the rudders and propellers are acting with double effect in each case. The rudders are receiving an increased power, because the impact of the water upon them takes place at an angle which is constrained by the situation of the keels, and which is the most favourable that can be had. The two propellers, also, revolving as they are in water confined in a limited space, are working to considerable advantage. The effect actually produced is, that, when required, a vessel can be turned about in nearly half the space that a single rudder can turn it, and the two propellers will give a proportionate increase of speed. Experiments have been made to test the principle in an open space of water, and they can be seen daily on a model at the Royal Polytechnic Institution, Regent-street.

The advantages gained by the new construction of the vessel are also considerable. There will be more strength, more bearings in the run, more breadth for cabin room. The rolling and pitching will be reduced



SONTHAL DANCE BY MOONLIGHT.

SKETCHES IN INDIA. RAILWAY FROM CALCUTTA TO DELHI. (From a Correspondent.)

So! Hindostan is to be shaken out of its apathy, and we are to have a railway! Glorious days are about to burst upon this land of apathy—the land of old and deeply-rooted prejudices, the latter, however, much shaken within the last fifty years by the rapid advance of knowledge. We are to have a railroad. Commencing at Calcutta, it is to traverse India from east to west, or from Calcutta to Delhi, and it is to be hoped eventually will reach Lahore, the capital of the Punjab.

Could Alexander the Great but rise from his tomb and see a railroad, with its hissing, howling, and whistling burden, traversing the field where he did battle with the mighty Poras, he could not be more wonderstruck than will be the natives of the present day. They have seen our steamers breasting the swift stream of the Ganges, and overcoming and battling with the powerful blast of the monsoon; but they cannot be made to believe that carriages conveying men and brutes can be made to progress, even with the agency of steam, at the rate of 30 miles an hour on dry ground; and that a traveller who now takes four

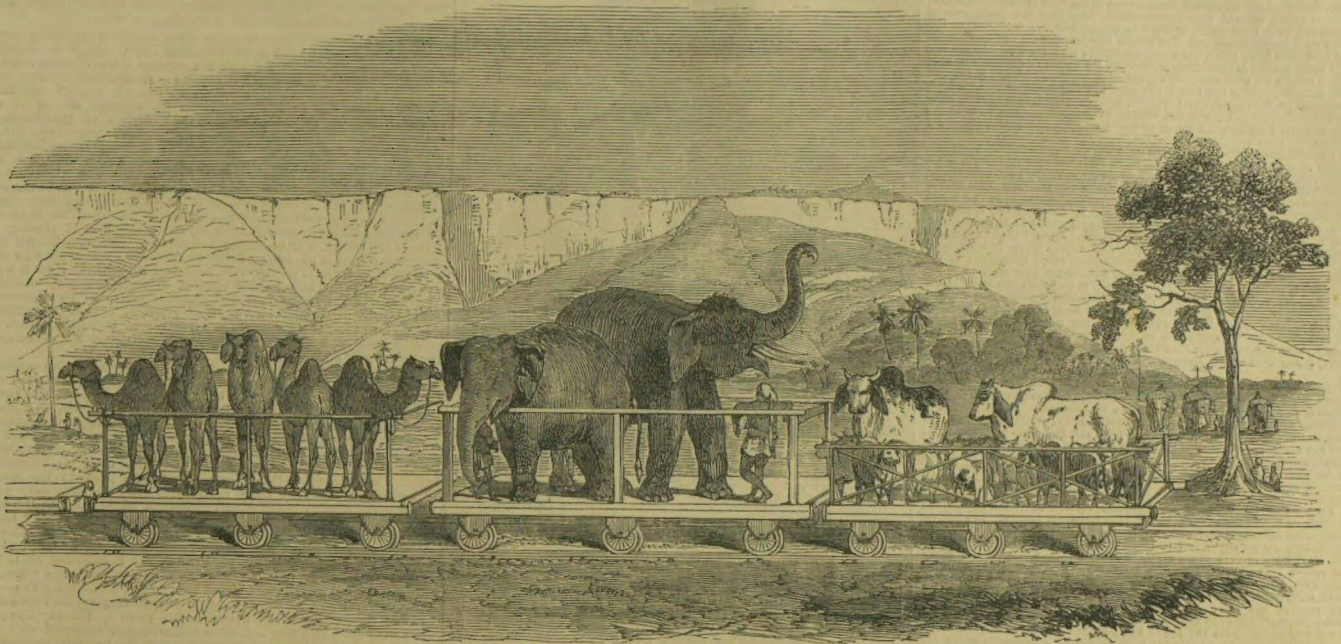
months to travel from Calcutta to Delhi, will or can be conveyed there in as many days. No, I have found this stagger the belief of the most intellectual Hindoos and Mahomedans; the only answer to the history of the rail being the polite manner of telling you you know that you are speaking anything but the truth—the respectful “Wah! wah! You are a wonderful people; you can do everything;” but, in their sleeve, disbelieving every word you say. Time will undeceive these misbelievers; in the meantime, arrangements are being made for a commencement of this great undertaking.

Leaving Calcutta, the rail is to proceed towards Hooghly; from thence, turning a little to the west, it will, after passing over the highly-cultivated flats of the district of Hooghly, enter upon the rising ground of Burdwan, the centre of the coal-fields. From thence it will enter the forests of Beerbhoom, where, with the exceptional or occasional roar of the tiger, the shrill trumpet of a wild elephant, the thrum of the woodpecker, or the grunt of a bear, all is silent. Here the country begins to change its appearance, and, instead of the uninteresting flat alluvion of Bengal, we have fine trees, hills, rocks, and jungles, deer and pea-fowl, jungle cocks and hens, similar to our domestic breeds, and probably the aborigines of our stock. Monkeys and parrots, or an occasional bear or leopard, are seen crossing the road as they dive into the jungle. The soil being near the rocks, and these rocks being of the primary formation, consequently impervious to water, retains every drop that falls from the heavens, and nourishes the trees of the forest until they attain a size unknown in the plains

the banyan tree shines conspicuous, and, with his “thousand arms so strong,” defies the storm. The cotton tree also attains a size quite wonderful. I have measured one 20 feet in girth. These trees are upheld by huge projecting buttresses, and, when festooned with gigantic lynes, or covered with myriads of bright-plumaged birds sipping the nectar from their brighter flowers, or when strewing the country far and near with their fleecy and soft cotton, which bursts from their gigantic green pods, they offer one of the grandest sights the forest can produce.

To a lover of sport, bear-shooting affords capital opportunities on this high land; and, should you be coming through Beerbhoom (the land of heroes) when the rail is completed, you may have some excellent sport. I have, in company with three other guns, bagged four bears in a morning. The mode of conveying them into our camp I have shown in the accompanying sketch. Who the characters are I need not tell you, as you will recognise them at once. We had a glorious campaign last season, Mrs. — and Mrs. — accompanying their husbands. We were out for four months exploring the country, living all that time amongst the wildest set of people in India, the Sonthals and Gharvals. The natives of Beerbhoom, who are quite dissimilar to the natives of the plains, have a distinct language, not one word of which could any of our people understand. They use the bow and arrow, and are not overburdened with clothes, as you will see by the sketch. The large bear on the ground has just been thrown down by the Sonthals, who brought it in upon their shoulders. It was shot by



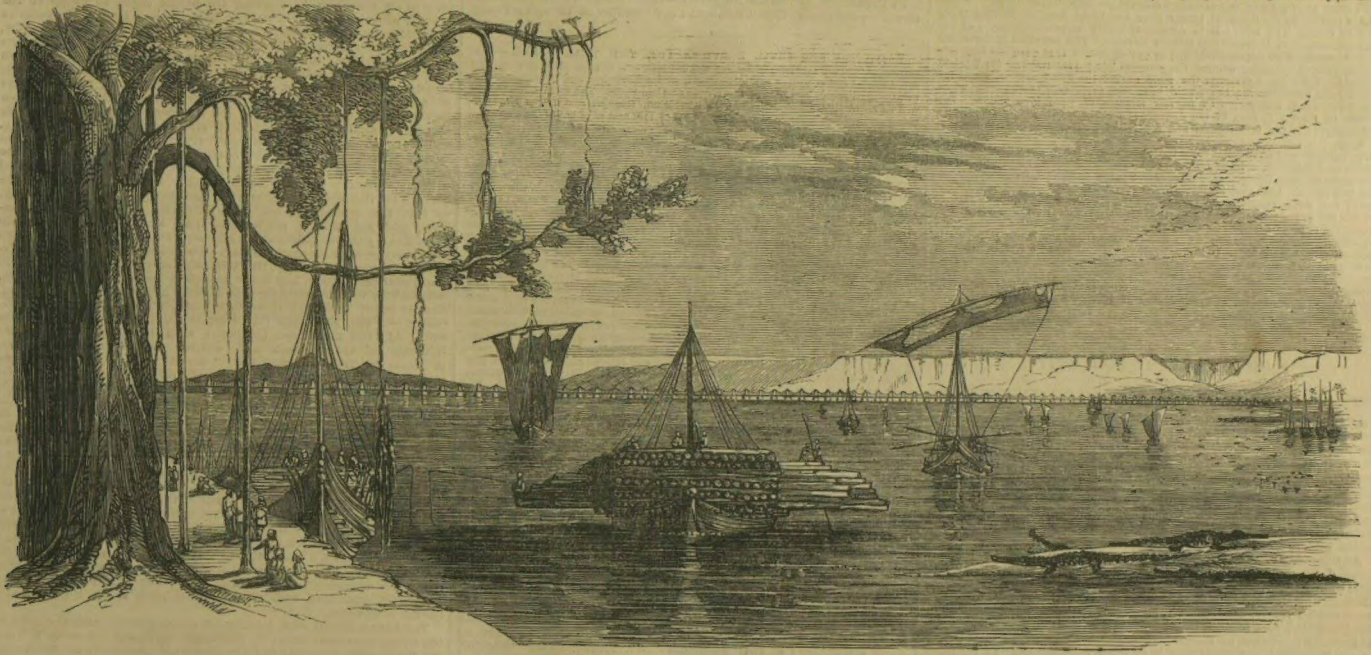


RAILWAY FROM CALCUTTA TO DELHI.—BAGGAGE TRAIN PASSING THE FORTRESS OF RHOTAS.

myself when the brute was in the act of charging from her cave, a ball piercing her spine. She rolled between my knees, much to my relief. Two cubs were holding on to the mother by the hair on the shoulders. To the left our tents are

shown, pitched under the shade of a young and vigorous banyan tree. A few vultures, sitting on the extremity of a branch, are watching the dead bears with a longing eye. To the right, in the distance, is on a large banyan tree, mea-

suring 495 feet outside the branches. Behind the tree is the hill Teesr, the abode of much game. The servants are handing down the guns, whilst one of the elephant-drivers explains the history of a desperate charge made by a fine

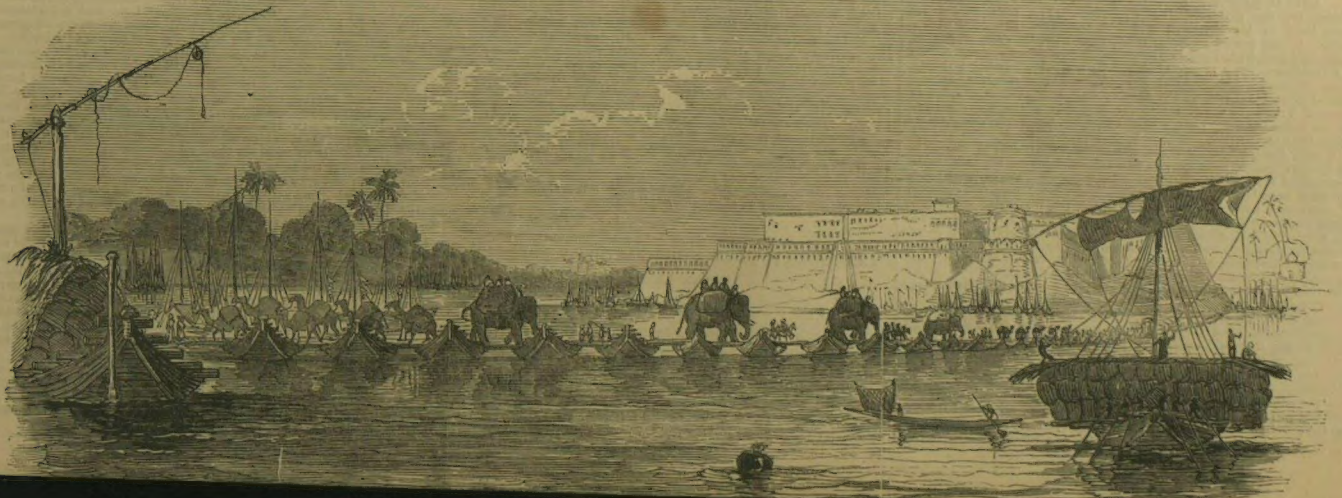


LINE OF RAILWAY FROM CALCUTTA TO DELHI.—EXTENDED BRIDGE OVER THE SONE.

male bear. A Sonthal, to the right, is communicating, in broken Hindostanee, another "And" of a hill with six bears in it, and only ten miles off. Had not

other duties occupied our constant attention, we might have bagged some forty bears during the season. As it was, merely taking an occasional run to the

caves, we got nine full-grown ones and seventeen young ones. One female yielded 40 lb. of pure bear's grease!



Whit in Beerboom, I witnessed a dance by torch-light, performed by the Southals. The women, as shown in the Sketch, grasping each other by the waistband, right arm, head, and breast being bare, dance to the maddest and wildest of music, in lines of fifteen or twenty, round a stage, upon which are seated two or three men. The postures into which the women and men throw themselves are most absurd; the men, who are the musicians, add their heads with peacock and jungle fowl feathers, and dance in front of the women; the musicians throw themselves into indecent and most ludicrous positions, shouting, capering, and screaming like madmen to the tune of their own music, drawn from drums and gongs with monkey-skins, from fife and fiddle, and they generally have their heads adorned to excess, and are very drunk, the scene is a most extraordinary one. The women interlace flowers and dyed cotton or wool with their hair, which has a pleasing effect: they are a fat, dumpy set, far from being pretty, and they strongly resemble the Tartar or Chinese. Some women, to relieve the tired ones, were lying all over the ground. A few Zemindars or landholders of the plains are shown in the foreground, who have come amongst the Southals to purchase iron, catnach, cotton, or wild silk, or to effect an exchange of grain, rice, &c. In the hill, at the back of the picture, are wild elephants, the terror of the hill, upon whose domain I hope to intrude shortly.

Two hundred miles from Calcutta, the train will pass at the foot of the noble Parasnath Mountain, the culminating point of the primary rocks forming the extensive table-land of Bengal, and which forms the southern boundary of the Gangetic Valley: the mountain is 4233 feet above the sea, and 2016 feet in height above the main road at its foot. This mountain, visible from the banks of the Ganges, nearly miles distant, occupied, by its numerous spurs and outcrops, a large extent of country, perhaps twenty miles in circumference, covered with the densest forest imaginable, containing many fine and handsome timber-trees; but the whole forest is infested with tigers, bears, and leopards. A trip to the summit of this temple-covered mountain offers attractions to the botanist, geologist, or to any other lover of nature, for here may be found many stores of nature's hoarding, only requiring to be rifled: the lover of extensive views will be highly gratified; the botanist will find trees and plants he never met with before; the geologist will observe with interest the immense power that has been exerted in the raising of the massive layers of granite where intruded upon by vast dykes of greenstone and hornblende; and the sportsman, with little difficulty, may fill a decent-sized bag with jungle fowl, peacocks, a bear or two, and perhaps a leopard—the tigers had better be left alone.

One hundred and thirty miles from Parasnath Mountain, the road descends through a noble forest of the aromatic albanum-tree (*Boswellia thurifera*), to the plains of the Ganges, by a sudden fall of a thousand feet. Rocky ground is now replaced by fertile and richly cultivated country, producing wheat and rice and all the valuable crops of Bahar, the palm and date-trees are again seen; villages and mango-groves replace the jungle and rocks so lately passed through. Fifty more miles progress, and something is seen right ahead looming in the haze, an hour more, and the bold and magnificent sandstone precipices of Rhotasgarh stand out in full view, the river Sone washing the base of the mountains.

No. 3 represents the animal or baggage-train passing the table-land, where the fortresses of Rhotasgarh crown the heights, 1500 feet above the sea. The fortresses are twenty-three miles in circumference, and contain many ruins; in the neighbourhood, also, are waterfalls and precipices, some of which are 1300 feet in height. Limestone caverns penetrate the mountain to an unknown and unexplored extent, into which flocks of old are said to have descended torch-bearing, with a large supply of oil, and they entered these caves as young men and returned, after an absence of many years, as old and grey ones, never having reached the end; but they had encountered scenes which the "Arabian Nights" alone can give any idea of. Besides which, the glorious view from the fort looking over the plains and jungle of Bahar, the river Sone, whose mysterious source was never yet seen, visited by Eurartes, who said produces marble, (reputed) gold, and from whence its name, "Sone" gold; agates, carnelians, jasper, petrifications, trout, and alligators. These and other attractions, not to mention the extensive and black-looking beds of sulphate of iron, treated with delicate mystic, as if recently moved upon, may induce the traveller to stop from the rail to visit this interesting spot. This table-land is composed of old red sandstone overlying mountain limestone, the whole lying upon granite, and extends westward for hundreds of miles.

No. 4 represents the bridge over the broad Sone river, where three miles in width. The bridge is to consist of eighty suspension-bridges of 200 foot span each, and is to cost one million sterling. This intended undertaking has been declared an impossibility, but by our engineers that word has long ago been considered obsolete—witness the most long-remembered scheme of the railroads. The view represents the Sone during the rainy season, when the river is full; otherwise the bed would have been represented as a barren waste of burning sand, intersected by narrow streams of pure blue water. The trees of Rhotasgarh are the baobabs, and contain many holes, and are principally with ebony, in the foreground; and a batch of trout-destroying alligators to the right.

One hundred and sixty miles from the Sone river, the train will stop at the place of Allahabad, a large military station, and the present terminus of the river steamers from Calcutta; the Ganges not being navigable for steamers beyond this point. Allahabad is situated at the juncture of the Jumna and Ganges rivers; but, before reaching Allahabad, the traveller will have passed rapidly through the fertile corn and rice districts of Shahabad, Mirzapoor, and Allahabad, leaving the cities of Benares, Chunar, and Mirzapoor on the right. At Allahabad, had communication between the city and the country to the south and east is maintained by a bridge of large native boats moored stem and stern, as shown in the fine engraving. The baggage of a regiment is seen crossing over. During the time the bridge is intended, the boats will be no longer used, and the main-fairing in position. The rail will probably cross the Jumna at this spot. The fort, which is a fine object in the landscape, is built of sandstone, and contains several curiosities well deserving a visit. Yours ever,

STANHOPE.

PARLIAMENTARY PORTRAITS.

JOHN BENJAMIN SMITH, ESQ., M.P. FOR STIRLING BURGH.

The subject of our Memoir (oldest son of Benjamin Smith, Esq.) was born at Coventry, in 1796, and educated at a private school at Warwick. During his childhood the family removed to Manchester; and when sixteen years of age he left school, and went into his father and uncle's counting-house to learn the business of a cotton-merchant. At that time there were but few large cotton-mills in Manchester, power-loom weaving was in its infancy, and the cotton trade, though steadily increasing, small in comparison with its present extent. He became a partner in the firm in 1818. The business of the house was chiefly in the cotton trade with America.

As a member of the Manchester Chamber of Commerce, he brought forward the question of free trade in corn in 1838, and could not, at that time so little was the subject understood, find a champion for the motion. Himself, however, satisfied of its consequences, he brought forward the same motion yearly, until, in 1837, he was elected one of the Directors of the Chamber; and, in 1836, succeeded, after a long and animated debate, in carrying a petition to Parliament from the Chamber for total repeal of the Corn-laws, and Free-trade in all other commodities. In the same year he was one of the founders of the Manchester Anti-Corn-law Association, which in the following year became the Anti-Corn-law League.

In December, 1838, the Directors were called upon by requisition to call a special general meeting of the Chamber, to take into consideration the subject of the repeal of the Corn-laws. George William Wood, M.P. for Kendal, was at that time President of the Chamber. The petition prepared by him to be agreed to at the meeting was opposed by Mr. Smith at the Board, as not being consistent with the petition of the previous year, and on the same ground he opposed it at the general meeting: the discussion of the question occupied the entire day, and amongst the speakers on Mr. Smith's side was Mr. Cobden, for the first time on Free-trade. The petition was referred back to the Directors, and the discussion adjourned for a week.

At the second meeting, again after a whole day's discussion, a complete Free-trade was carried as a resolution, and carried in a crowded meeting of the Chamber by an overwhelming majority. These important discussions of the Chamber of Commerce excited general interest throughout the country, and awakened that spirit in favour of Free-trade which led to the formation of the Anti-Corn-law League in the following year, and of which Mr. Smith was unanimously chosen the first champion.

In 1839, George William Wood, on moving the Address in answer to the Queen's Speech, took occasion to speak of the generally depressed condition of the country, in opposition to the petitions from Manchester and other manufacturing districts, which represented a great depression of trade and severe distress amongst the manufacturing operatives, arising from scarcity, and high price of food, and which they attributed to the Corn-laws and other commercial restrictions. This speech so offended the Chamber, that, at the annual meeting following almost immediately afterwards, Mr. Wood was not re-elected a Director, and Mr. John Benjamin Smith was chosen President in his stead.

Mr. Smith was one of the witnesses examined before the Parliamentary Committee of 1839 on import duties; and, in the following year, drew up the report of the Chamber of Commerce on that important collection of evidence, and the then restrictions on trade and commerce, of which several thousand copies were sold.

In 1840, on the resignation of Mr. Fitch, M.P. for Walsall, the Anti-Corn-law League determined to try its strength by a contest. Mr. Smith became a candidate, in opposition to Captain Gladstone, who had been some time in the field, and had secured a majority of 200 when Mr. Smith came forward. The election excited the utmost interest throughout the country: addresses poured in from all quarters to the electors of



MR. J. B. SMITH, M.P. FOR STIRLING BURGH.

Walsall to support Free-trade. Never was there a more eager struggle, the poll closed with a majority of 15 for Captain Gladstone. At the general election in 1841 Mr. Smith was again invited to come forward. He declined, but, as the fruits of the former struggle, Mr. Scott, a Free-Trader, was returned. In 1841, Mr. Smith was obliged by the state of his health, which had suffered from his public efforts, to retire from the Free-trade movement and go abroad, where he remained for two years.

At the general election of 1847 Mr. Smith was invited by the Stirling district of Burghs to become a candidate, and was opposed by Mr. Maitland and Mr. Alison, but was returned.

In Parliament, Mr. Smith has been a diligent attender in his place, has served on the Cotton Committee, and the committee on Turnpike Trusts.

ESTIMATES FOR CIVIL SERVICES FOR THE YEAR 1851-2.—The estimates for civil services, including the departments of education, science, and art, colonial and consular establishments, and allowances and gratuities, were printed on Friday, by order of the House of Commons. The total amount that must be required for purposes of public education, science, and art, is £243,590, being an increase, compared with 1850, of £21,478, and of £27,731, as compared with 1849. The items proposed to be voted are as follows:—Public education £180,000 (increase, £25,000); ditto, in Ireland, £134,000 (increase, £9,500); schools of design, £15,000; professors of Oxford and Cambridge, £2000; University of London, £2000; ditto, in Scotland, £7500; Royal Irish Academy, £300; Royal Hibernian Academy, £2650; theological professors at Belfast and Belfast Academic Institution, £3000; Queen's University (Ireland), £1600; British Museum, £46,824; ditto, new buildings, £31,231; ditto, purchase, £2300; National Gallery, £1700; Museum of Practical Geology, £15,022; scientific works, £2421; Galleries of Art (Edinburgh), £21,000. The estimates for Colonial, Consular, and other foreign services, amount to £242,533, being an increase, as compared with 1849, of £23,890; and a decrease, as compared with 1850, of £16,894. The items are: North America, £26,886 (decrease, £4483); West Indies, £24,173 (decrease, £2595); Africa, £24,635 (decrease, £10,300); Australia, £27,562 (decrease, £23,931); miscellaneous, £42,317 (increase, £12,038); decrease, £24,144; suppression of slave trade and export of captured negroes, £41,700; Consular abroad, including ports in China, £148,000 (decrease, £6995); ministers at foreign courts, £16,000 (decrease, £800). The miscellaneous estimates include £15,000 for Hong Kong (decrease, £1500); Lebanon, £5500 (decrease, £1414); Emigration, £25,331 (increase, £12,038). The estimates for superannuation and retired allowances, and gratuities for charitable and other purposes, amount to £187,706, being a decrease, compared with 1849, of £12,884, and of £1022 as compared with 1850. The estimates are thus defined:—superannuation and retired allowances, £108,205; Pensions and Consular emigrants and American loyalists, £3700; vaccine establishments, £2000; refuge for the destitute, £238; Polish refugees and distressed Spaniards, £4450; miscellaneous charges formerly in the civil list, £1610; charities in Dublin, £19,120; non-conforming and other ministers in Ireland, £28,160; concordium fund and other charities and allowances (Ireland), £569.

SURVEY OF GREAT BRITAIN.—The Government has introduced a bill to continue the survey of Great Britain, Berwick-upon-Tweed, and the Lake of Man, from the 31st of December, 1851, to the 31st of December, 1856.

EXHIBITION OF THE ROYAL ACADEMY.

SCOTLAND has hitherto been deficient in her artists; but she is now asserting her claim to be considered as the birthplace of Wilkie, Gordon and Grant are our two best portrait-painters. Thorburn, another Scottish artist, is by far the best miniature-painter this country has ever seen; and Lauder, Paed, Johnston, John Philip, &c. are all rising artists, sure of after distinction. Mr. Philip, whose "Scottish Spaw-wife," or fortune-teller, we have engraved in our present Number, is one of the most painstaking of our young painters: he considers his subjects with care, arranges his figures with great pictorial truth and effect, and never fails in telling his story. His drawing, at the same time, is good, and his colouring rich and effective. There is what Wilkie would have called gentle dexterity in his handling of his brush. "Scottish Washing" is an English cottage-character of rustic happiness in 685, "A Sunbeam" and a knowledge of Scottish superstition in 619, "The Spaw-wife of the Claichen." Artists admire the "Scottish Washing," but were the picture hung better, there would be found more to admire in the "Spaw-wife of the Village," for the incidents are well managed, and the story is obvious without the necessity of words to make it clear.

Another artist, whose name and works we have had the satisfaction to assist in making deservedly known, is Mr. Selous, whose skill in design is of no common character. His single contribution to the Exhibition of this year is called "The Secret Execution," 611, and represents Jacques de Brésé, Count de Maulevrier, and Grand Seneschal of Normandy, condemning to death his daughter, Charlotte, daughter of Charles II., to be put to death in the dungeon of his castle in fidelity. The point of time selected by Mr. Selous is immediately after the announcement has been made to her that she is condemned to death. She is on her knees, and has fainted away. The Seneschal is obdurate, the attendant willing and able. All this may be seen in our engraving; but what we cannot give is the rich effect and warmth of colouring. Let us add, by way of censure, that the architecture is defective both in character and execution.

INAUGURATION OF THE STATUE OF FREDERICK

THE GREAT.

(From the "Times")

BERLIN, May 31.

On this day, in the year 1740, Frederick II. ascended the throne. The anniversary has been selected as the fittest occasion for erecting in this capital a monument, not only to his memory, but to that of the men who aided him with sword and counsel throughout the struggle with Austria, Russia, and France, in which he earned his military reputation. The monument is now finished. It is a real historical work, and, besides its

artistic merit, may be consulted as an authentic record of the warriors and statesmen who helped to found a great kingdom. It is a great advance on the insipid allegorical style, with its eternal Fames with trumpets, and Victorias descending with garlands. Except in one or two of the small bas-reliefs, Raucher has adhered to strict reality, only so skillfully modified that it never becomes vulgar or commonplace. His Ziethens and Winterfeldts are warriors as stern and dignified in their "regulation" uniforms as if they were presented on the fields of Torgau and Rossbach, like Achilles and Hector on the plains of Troy.

Berlin has long owed a statue to the King who may be said to have given Prussia its importance as an European State, though he did not found the Monarchy. The city itself is a creation of the Prussian rulers; there did little or nothing in its situation, and there is nothing in which the growth of a great capital can be ascribed. The soil is sandy and flat, the Spree scarcely deserves the name of a river, and it is to this day difficult to conceive why the Electors of Brandenburg did not establish their residence at the ancient town that bears their name on the lakes of the Havel. With the expenditure that has built Berlin it might have become an inland Venice. As it is, the influence of the reigning House on and capital of the country has been almost as direct as that of Russia on St. Petersburg, though spread over a longer period of time; and it has long been felt that a worthy monument of the greatest of the Royal line ought to occupy the most conspicuous place in the city. The idea of erecting a statue of Frederick is by no means a new one. Immediately after his death the officers of the army offered to raise one, and applied for the permission to do so to his successor, Frederick William III.; but it was not carried out, the King having resolved to fulfil this duty himself. The plan was deferred, and political disasters prevented its execution. Still designs for the monument were prepared by Gilly, Schadow, Schinkel, and Rauch. The latter artist has been fortunate enough to connect his name with a work in every way worthy of the nation and the monarch it commemorates.

The festival in which the statue of the Great Frederick was unveiled has been one of the most splendid spectacles Berlin has witnessed for many a year. The feast of the "orders," and the several Royal birthdays, are only celebrated by the Court, the official circles, or a comparatively limited number of persons. But "Old Fritz" is the national hero, and all classes were represented among the thousands gathered to do honour to his memory. The trades and guilds, the corporations, deputations from the provinces, the members of the provincial diets, the deputies of the Chambers—all were present in great numbers. The galleries of rising seats had been erected between the Prince of Prussia's Palace and the Opera-house, in the Quadrangle of the University, and at other points, to which admission was given by tickets. The galleries were hung with blue and white draperies, and decorated with the Prussian emblem, black and white—a colour for patriotic purposes as good as any other; but an unfortunate one for days of rejoicing, as began for some days in progress. The statues of the King and Queen, the pedestal, the roofing removed, and the canopy was taken down; enormous galleries of rising seats had been erected between the Prince of Prussia's Palace and the Opera-house, in the Quadrangle of the University, and at other points, to which admission was given by tickets. The galleries were hung with blue and white draperies, and decorated with the Prussian emblem, black and white—a colour for patriotic purposes as good as any other; but an unfortunate one for days of rejoicing, as began for some days in progress. 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EXHIBITION OF THE ROYAL ACADEMY.



"THE SPAN-WIFE OF THE CLACHES."—PAINTED BY J. PHILLIP.—(SEE PAGE 540.)



"THE SECRE EXECUTION."—PAINTED BY H. C. SELOUS.—(SEE PAGE 540.)